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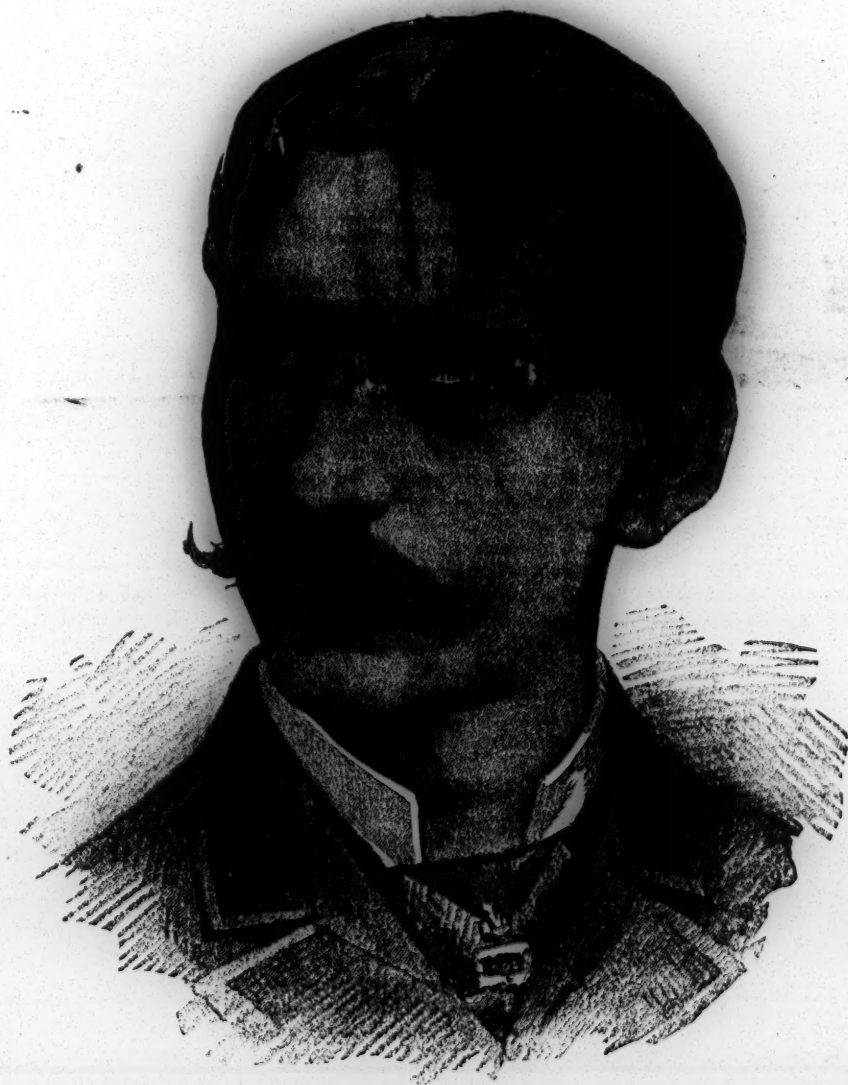
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At the Theatres.



All the circumstances attending the production of *The Romany Rye* at Booth's Monday night were most favorable to its complete success—a representative first night audience, a company especially qualified to do ample justice to Mr. Sims' work, and, finally, a stage manager in the person of Mr. Charles Cathcart capable of attacking its cumbersome mechanism and chaotic bustle with the dexterity of a professional wizard. The play made a palpable hit.

We must candidly admit, no matter how much has been said and written against the spectacular melodramas so called which have inundated the stage, *The Romany Rye* is the best piece of its class among the many British playwrights have invoiced to American managers during the past three seasons, and from this number we do not exclude *The World*. This may be adjudged faint praise; it certainly is not written as such. Pictorially, *The Romany Rye* surpasses anything of its kind ever seen on the New York stage. Dramatically, it has merit enough to interest and entertain an audience from first to last. The story is not extraordinarily original; indeed, most of it can be traced to romances and plays that are as familiar as household words. The credit due Mr. Sims is not for origination or invention, but for his skill in constructing a patchwork composition, and his deftness in effectually concealing the seams. The strict lines of probability have been frequently deviated from; but this the acute observer is cunningly led to pass over in contemplating the constantly shifting panorama of magnificent stage pictures that rivets his gaze and steals away his powers of reflection—for the time being at least. Under these captivating influences, an analysis of the occasional deficiencies of dialogue and plot is quite out of the question. To fully describe the latter, by the way, would consume two or three columns of *The Mirror*. However, we have boiled down the narrative to publishable proportions.

The piece opens in a gypsy encampment near Craignest, the mansion where dwells Philip Royston, who is in wrongful possession, the property belonging legally to his half brother Paul, who has been brought up among the gypsies, and who is known as Jack Hearne, "the Romany Rye," or gypsy gentleman. Philip has enticed from her people a pretty gypsy girl, named Lura Lee. Jack Hearne goes in pursuit in order to prevent a crime. To Philip he declares himself "master of this place." Jack has encountered in the camp Gertrude Heckett, the granddaughter of Joe Heckett, professing a bird fancier from Seven Dials, but in reality a thief.

Philip Royston, meantime, has learned from his rascally agent, Edward Marsden, that a part of his property can be lawfully claimed by Gertrude Heckett, who is in some way related to him. Philip resolves to dispute Jack's legitimacy and to marry Gertrude. The certificate of his father's marriage with Jack's mother is pasted in a little Testament, part of the proceeds of a robbery at Craignest, and is in the possession of Boss Knivett, a thief. Philip attempts to kidnap Gertrude from Seven Dials; but is frustrated by Jack, who puts the girl in care of Miss Adrian, a kind hearted lady, who has interested herself in her behalf. She becomes the betrothed of Jack.

Meantime, Philip Royston who by accident has discovered her whereabouts and the intentions of Jack, comes upon the scene and bribes a gypsy to tell Gertrude that Miss Adrian's carriage has been sent for her and is waiting not far off. Gertrude, imagining that Jack must have missed her on the road, is about to leave and fall into the trap prepared for her, when her suspicions are aroused by encountering Philip. But Miss Adrian and Jack suddenly appear; again the villain is baffled. In the fourth act Jack and Gertrude are married, and have resolved to proceed to America in search of witnesses to the marriage of the mother of the former. An hour or two before the vessel sails Lura Lee comes on board and informs Jack that if he will accompany her to a street close by he will find his voyage unnecessary, for the proofs he seeks will be placed before him. Lura of course is acting under the direction of Philip Royston. Jack falls into the snare and is seized by two stalwart ruffians, hired to murder him. He is dragged into a noisome cellar and is left fastened to a wall until the rising of the tide shall make the work of the murderers more convenient. An old hag, the occupant of the cellar, is to administer a drugged draught to make the work complete. He asks for water, and as she approaches, she sees in Jack's face the image of her dead son, and dashes the cup to the ground. She resolves to aid Jack to escape. He must feign to be helpless and show no sign of consciousness. Jack plays his part well and is carried out of the cellar, and then the scene changes and we have a view of the moonlit Thames. The wretches prepare

to throw him into the river. His cords are cut, when, springing up with two well-directed blows he lays the villains prostrate and leaping into the river makes good his escape. The vessel of course set sail without Jack, but will call off Falmouth and a tug will put him on board. In an inn he, disguised, encounters Philip Royston and his equally unprincipled agent, and once more thwarts their plans. A storm arises; the vessel strikes on a rock and is in danger of sinking. The good ship is in peril. Jack is seen cutting his way to the rescue of his wife. The next scene shows the open, raging sea and the tempest tossed boat, which finally bears the vessel's passengers in safety to the shore, and Jack and Gertrude's troubles are ended.

With the time-worn materials indicated in this brief summary, Mr. Sims has done some very clever joiner-work. The scenes follow one another in very natural sequence, and the interest is made to increase gradually until Act Four is reached, when it is sustained at a very intense pitch to the fall of the last curtain. Indeed, Acts Four and Five are quite as powerful as the cellar episode in *The Ticket of Leave Man* and the wreck in *Little Em'ly*, each of which they more or less strongly resemble. From the moment Jack is carried down the steps that lead to the gruesome headquarters of the "bashers" (a term synonymous with our word "sloggers"), until the landing of the lifeboat near the finish of the play, the audience watched developments with nervous, eager attention, which bore evidence of the hold the more thrilling portions of the story had obtained upon them. The marvellous mise en scene had a great deal to do with this rapid intensity; but this was really subordinate at this point to the genuine vigor the author manifested in his treatment of a difficult phase of melodramatic work. One of the neatest things in the piece is the manner in which a marriage certificate is manipulated that Jack is hunting for to prove the validity of his claim to Royston's fraudulent inheritance and to establish his mother's honor. The little Testament in which the document is pasted first comes to light in the robbery committed at Craignest. Joe Heckett obtains possession of it, and presents it, without knowing its real value, to Boss Knivett. The latter afterwards hands it to Gertrude Heckett on the deck of the steamer previous to her sailing for America. Heckett gets hold of it again, however, suspecting that it may be worth something. Every now and then the various characters who handle the book are brought in contact with the man whose life work is the finding of it. This proximity lends a suppressed excitement to many situations. The certificate is finally recognized by Gertrude 'tween decks in the *Saratoga*, just as the vessel is sinking and she and her grandfather are preparing to meet death. The rescue of the imperilled pair of course brings the certificate at the right moment into the hands of Jack. Occasionally the dialogue is bright and witty; but the general tone is sombre, according with the incidents of the drama. The climaxes to the acts are all strong, and the heroic courage of Jack, the pathos of Gertrude, the fierce love of Lura Lee, the base villainy of Philip, the strange mixture of good and bad of Heckett and the waggish cunning of Boss Knivett are drawn with a consistency and vividness truly admirable.

Taken in its entirety, a better company for the representation of *The Romany Rye* could not be got together in this country. Much interest attached to the reappearance, after several years' absence, on the metropolitan boards of John W. Norton, the St. Louis manager. He played Jack Hearne. His acting was virile and picturesque, and his handsome bearing, thorough knowledge of stage business and fine elocution caused the character to stand out in bold relief. So heartily did he enlist the sympathies of his audience that during the cellar scene, where he is pinioned and in the power of his murderers, there was a painful solicitude for his safety manifested on all sides. It takes a good deal to work up a large body of critical spectators to such a point as that. Mr. Norton's return to the boards is food for congratulation; such an admirable actor should not be lost for a short time, even to the public. Henry E. Dixey had a "fat" part in Boss Knivett. It could not well be played badly by any comedian of average ability, and Mr. Dixey was funny. But he is grotesque at times, and rung in his burlesque business too often to please any taste except that of the gallery. He made his greatest points when he kicked up his heels—a proceeding by no means creditable to a gentleman who wishes to become a legitimate comedian. However, Mr. Dixey will tone down his extravagant antics, no doubt, after he has had time to reflect on what he is doing, and then his performance will be agreeably amusing throughout. Several of his scenes he played exceedingly well. Charles Rockwell was cast for Philip Royston. It would not be just to criticize him too severely, for he was suffering greatly with nervousness. When he gets more repose he will be thoroughly satisfactory. He has conceived the character of the villain in the proper spirit and conscientiously endeavors to carry it out according to his conception. F. F. Mackay, as Joe Heckett, was really great. The love, remorse, delirium and death of the passionate old scoundrel were depicted with the skill of a master. A more effective impersonation we have not seen in a long time. The audience recognized Mr. Mackay's achievement and honored him with plenty of applause when he

appeared in front of the curtain. Sidney M. Howard, a young English actor, who has been here several months, but who appeared for the first time in America on this occasion, did an excellent bit of comedy acting as Jabez Duck. If we mistake not, Mr. Howard's dialect and method would suit Boss Knivett better than that of Mr. Dixey. Duck is only an episodic personage; but he was raised to considerable importance by Mr. Howard. E. L. Tilton was hideously made up for a rascally lawyer, Edward Marsden. Otherwise we have no fault to find with him. F. A. Tannehill showed how well a tried actor can acquit himself in a position that seems beneath his abilities; the brief but fiery scenes of Goliath Lee were excellently done. The "bashers," Scragger and Ginger Bill, respectively assumed by O. H. Collins and J. W. Murray, were pictures of a type of rascal with which our city is fortunately little familiar. Sixteen more minor male-speaking parts were acceptably, and in one or two instances admirably, represented by reliable people. And now we come to the ladies. They were headed by Mrs. John Norton (Emma Stockman), a capital actress of prepossessing appearance. She was Gertrude Heckett. By earnest, intelligent effort she managed to share the honors of the evening with her husband. Although Mrs. Norton's style might be considered old fashioned by some, we were glad to see the lusty, flesh and blood acting of the old school exemplified again by a young and clever woman. Georgia Cayvan was not well suited in Lura Lee. The little lady's talents are so far above a conventional role like this, that the placing of her in it seemed like setting a brilliant diamond in base metal. Nevertheless, she was as conscientious as a true artist should be, even in the most uncomfortable situation, and looked as though she had stepped out from a splendid picture. Octavia Allen, Bertha Foy and Emma Babbitt made very good gypsy women, although it might be urged that their glittering dresses scarcely harmonized with the humble garb of their tribal sisters—the real gypsies who were introduced in two of the scenes. Fanny Burt, as Miss Adrian, and Mrs. Tannehill, as Mrs. Knivett, were quite up to the general level of excellence. Four or five more ladies who were assigned "bits" completed the mammoth cast.

The scenery was exquisite, and the manner in which Mr. Cathcart caused it to be handled should teach a lesson to our stage-managers. Although there were five long acts, with a total of sixteen difficult changes of scene, the waits were shorter than we are accustomed to in the best conducted theatres after a play has settled down for a run; the performance ended at 11:20—a remarkably early hour, considering all things. The scenery was most realistic. Joseph Carey and William Voegtlin were the artists. The moonlight view of Craignest in Act One, Hampton Racecourse in Act Two, the River Thames in Act Three, were the finest specimens of Voegtlin's work. The last mentioned scene was defective. There was plenty of water above the third entrance; but down stage only the bare boards of the stage were visible. This could be remedied by arranging a water-piece to "rise" while the preceding scene is changing. A front scene by Voegtlin, used twice, supposed to be a lawyer's office, was hideous. The perspective could scarcely have been worse. Mr. Rockwell drew attention to the weak point of the scene by standing most of the time in close proximity to it. Clare's best painting was all seen in the last act. "Tween decks of the *Saratoga*" exhibited effects that have never been surpassed on the flat surface of a scene in One. The Quay and wreck of the ship that followed, was received with tremendous enthusiasm. It was the scenic triumph of *Romany Rye*. Twenty-seven huge waves, rocked by twenty-seven stout men, heaved naturally, and the hull of the *Saratoga* pitched and tossed upon the angry waters. From the crest of every billow spray was constantly dashing. Gertrude's rescue by Jack, the breaking up and sinking of the ship, and the return of the lifeboat, watched by a crowd that shouted alternately in despair and encouragement on the quay, was a stirring sight. The audience was greatly moved. Witnessing a real shipwreck could scarcely have excited them more. Before closing this article we must speak a word in praise of the dog that played Lion. His performance was marvellously clever. He deserved the call he took before the curtain.

The Romany Rye will run while it continues to draw at Booth's. There is a long vista of open time before it. A grander production altogether could scarcely be imagined. It ought to make a fortune for its projectors.

Although it was understood Laura Don had the privilege of renting the Standard for four weeks from the date of opening, she will release the theatre on Saturday night, after her play has run two weeks and a half. The production, on the whole, has been a successful one, and Miss Don is to be congratulated upon the result. *The Mirror* is always happy to recognize true talent in woman, and happier still to chronicle a public appreciation of it. The press has been very kind to her all round, and she has much to be grateful for. The favorable issue of her New York experiment has brought her offers for time on the road, and she will start out at once. On Tuesday next D'Oyly

Carte's season at the Standard begins with the production of *Manteaux Noir*. A brilliant company has been collected, including Dolaro, Ryley and Carleton, which ought to give a good showing to the operas that are set down for production during Mr. Carte's six months stay at the cosy Standard.



On Monday evening, the stage of the Union Square, having been occupied long enough by a play widely differing in style from those with which it is associated, was taken possession of by Joseph Jefferson and his excellent company of comedians, who appeared in Brinsley Sheridan's brilliant comedy of *The Rivals*. Although the usual first-nighters were all at Booth's, an audience largely composed of our most respected and appreciative citizens was in attendance. They vouchsafed Mr. Jefferson an affectionate greeting, and at frequent intervals during the evening gave evidence of their enjoyment in liberal applause.

We know it is the fashion or the fancy of the day for the majority of theatre goers to imagine that favorite actors who have become closely identified with one part are supposed to be able to perform no other equally well. It certainly is to the credit of Mr. Jefferson, who is a most versatile actor, to endeavor to dissuade the body of his admirers from longer entertaining the absurd notion that his talents are solely confined to the impersonation of Rip Van Winkle. This resolve sprang doubtless from the purest motives. Mr. Jefferson is a true artist, and having made a fortune while the public were deluding themselves in the silly notion above referred to, he can afford to show them how foolish was their conceit. Thus he is doing by discarding Rip from his repertoire and directing his attention to a more strictly legitimate field—that of old English comedy. This is highly commendable in Mr. Jefferson, who, at a time when the spirit of vulgar money grubbing equally pervades the domains of commerce and the realms of art, is beset by greater temptations than the conscientious player of former days would have believed possible. That Mr. Jefferson makes a sacrifice in carrying out his design is palpable; instead of delighting the cultured few in the Union Square as Bob Acres, he might be cramming Booth's or the Grand Opera House as Rip; for this famous creation is always a great drawing card in this city to all classes and conditions of men.

In these columns Jefferson's capital delineation of Acres has frequently received extensive notice. It is as rare an exhibition of genuine comic genius as ever; if it has changed in any respect, it is for the better, every season having a ripening effect upon the actor's talents. Although the impersonation is from most points of view based upon the traditional rendering Bob has had from the celebrated comedians of another generation, it is rounded and polished by the modern methods of which Jefferson has the added advantage of being the master, thus possessing no antique flavor that is so unpalatable to the theatre going people of the present. There certainly is no comedian here or in England who excels Mr. Jefferson in the legitimate line of business and we believe that even the great Coquelin, whose comprehensive knowledge of the technique of the theatre is almost unrivalled, ranks very little above him in the plane of dramatic art. His performance of Acres is a real treat that should be enjoyed by every lover of that which is calculated to elevate the character of the contemporaneous stage. We understand that *The Rivals* is to be the sole bill during Jefferson's six weeks' engagement at the Square. We regret that he does not intend putting up two or three more of the old comedies in which he achieved distinction before the public heard of Rip Van Winkle.

The company surrounding the star is quite a remarkable one. Mrs. John Drew—a cleverer woman does not tread the boards, although to most of our younger habitués of the playhouse she is known but as a name—was the Mrs. Malaprop. She played the character with rich humor. Frederic Robinson, as Sir Anthony, albeit a trifle stilted, as he generally is, was more than satisfactory. Rose Wood made a charming Lydia Languish. B. T. Ringgold might have made Captain Absolute more like the dashing fellow indicated by Sheridan's witty lines. Charles Waverly was a fair Sir Lucius, Sam Hemple an excellent David. Thomas Jefferson a capable Fag, and the Falkland of Harry Taylor and Lucy of Lillian Lee quite equal, in a small way, to the general tone of this nearly phenomenal cast.

Harrigan and Hart are appearing to large houses every night in *The Blackbird*. The

acting, in fact, is better than the play. For the present, the management have set no limit to its run, believing that the public will give instant notice when it's had enough. —The *Lights of London* is being seen by large assemblages at Niblo's. Next week *The Harrisons* will be seen in their new play by Len Grover, called *Viva*; or, *A Sister's Devotion*. —Esmeralda is drawing towards the end of its run. Leslie Allen, his wife and daughter, return to the east, those they supplant going out of town as the original Esmeralda cast. Preparations for Young Mrs. Winthrop are progressing finely. It will be produced Oct. 7.—The houses at Wallack's are not small, although *Taken from Life* has not "caught on." *The Parvenu* is being actively rehearsed.

A lecture, entitled "Actresses," will be delivered by Celia Logan, on Sunday evening, Oct. 1, at the Grand Opera House, under the auspices of Mr. Abbey. The profession will be invited to attend. The lady was formerly herself upon the stage, and held an excellent position in the profession, both in this country and in England; so that she can have much to say authoritatively, of her own personal knowledge, of her subject. In addition to this, she has brought to her present work the research and careful preparation incident to the literary labor to which she has devoted herself since quitting the stage, and there is every reason to expect that her lecture will be deeply interesting and pleasant to all who attend it.



We have seen *My Sweetheart*. Our medical adviser pronounces us nearly out of danger. If we survive we shall publish a pamphlet maintaining that the day of miracles has come again. The community paid little heed to Minnie Palmer's invitation "Wait for me. I am coming;" although it was supplemented by a picture of the young lady herself engaged; in gartering her stockings; the latter an article of apparel, by the way, on which it was understood her claim for artistic appreciation chiefly rested. On Monday a moderate sized audience assembled at Haverly's Fourteenth and on Tuesday we counted 125 persons in the lower part of the house, about one tenth of whom belonged to the noble army of dead-heads. The Wednesday matinee house was still less numerous.

My Sweetheart is described as a comedy. Nobody but the manager would call it that. It is simply a concoction of wretched drive, guileless of wit, innocent of interest, unsuited with a spot of common sense. The coupling of William Gill's name to this fatuous stuff seems strange. We know that Mr. Gill is a clever man, and we cannot imagine that in the enjoyment of human consciousness he would be sappy enough to risk his professional reputation by assuming the responsibility of having perpetrated such a mass of utterly imbecile rubbish. The thing has a plot, if the programme may be believed; but we were quite unable to discover it. It is supposed to "illustrate" the difference between the love of a good, pure girl and the designs of a woman of the world." This would be pretty meagre substance out of which to make a play; but, as we have said, there being no discernible story to *My Sweetheart*, two hours and a half are consumed in "illustrating" positively nothing except the unhindered, monkeyish antics of a good looking young woman. The programme—our sole dependence and authority—contains a synopsis which relates something about a young German named Tony, the grand-nephew of a count who has been fired out by his relatives. He has turned farm hand, for which profession he was educated at Heidelberg, and he falls in love with Tina, his employer's daughter, because she wears Dolly Varden stockings and has Spanish lace around the bottom of her short skirt. He does not fully appreciate the hoisery, however, because he is fascinated by the wiles of a Mrs. Fleeter, who wears a train and doesn't exhibit her nether garments. Tony's uncle dies, and his cousin's death by drowning (he doesn't really drown but is found by a missionary to the Fiji Islands, between the second and third acts,

while Master Bendix is squeaking Trovatore on a fiddle so that the escorts of the ladies in front can go out and get gin fizzes) puts him in possession of a title and a fortune. In Act Two Tony is found in a New York mansion. (It was a retired sea captain's villa on Staten Island when Old Shipmates was here). Tony is supposed to move in the highest society because the mansion is inhabited by Mrs. Fleeter and two or three more ladies of the upper ten, including Tina; our readers are aware that the latest style for bachelors is the lodging and feeding of attractive society women in their private apartments. To quote again from our authority: "Tony has long been suffering from an affection of the eyes, which threatens total blindness. He has been warned of this by Dr. Oliver, and the fast life he has led since he came into his fortune has made matters worse. His affairs are also being mismanaged. He trusts Bartlett, the brother of Mrs. Fleeter, implicitly, and it is only by an accident that Dr. Oliver, who has good reason for distrusting the pair, discovers that Bartlett is systematically swindling his employer. Some bogus stock certificates which the former had palmed off on Tony as real, fall into the doctor's hands, and by threats of a criminal prosecution he forces the swindler to abandon the field. The adventures are not so easy to dispose of. Her arts have inflamed the young German's imagination to such an extent that it is hopeless to reason with him, though Dr. Oliver is in possession of abundant proof of the damaging details of her past life. On the eve of her marriage with Tony, a broken-down gambler, who proves to be Mrs. Fleeter's husband, supposed to be dead, arrives on the scene, and the women is forced to yield. She announces her baseness to Tony, and the shock, acting on a system enfeebled by fast living, produces the result the doctor had all along dreaded—Tony loses his eyesight. Tony's cousin, supposed to have been drowned at sea, is rescued, and returning home, resumes possession of his ancestral estates. He, however, settles a small annuity on Tony, who retires to the country life he regrets having ever left. An operation performed by Dr. Oliver is attended with the happiest results: Tony's eyesight is restored; and the curtain falls on the froth plait of the young lovers in a situation which leaves little doubt at last who is My Sweetheart. The "froth plait" of Tony and Tina isn't half so bad as the plight of the intelligent spectator when he realizes what an assinine figure he cuts in giving an eye and ear to such a mess of nonsense.

Of the company we can say very little. The senseless "baby" business of the star has permeated them all pretty thoroughly. T. J. Hawkins does the only creditable acting among the men, and Louisa Morse and Maggie Arlington among the women. Hawkins doubled a farmer and a broken-down gambler. The latter was really a fine piece of character business, and the audience were quick to recognize it as such, giving the actor a call after his best scene. Maggie Arlington looked handsome as Mrs. Fleeter; but she seemed conscious of the silliness of her position, and played the fierce adventuress as if she were a mild school-ma'am. Louisa Morse is a good actress; she vainly tried to make Mrs. Hatzel comic, but only half succeeded, though by no fault of her own. John P. Sutton was passable as Dr. Oliver. R. E. Graham is a versatile actor and a clever mimic. We would like him to imitate Fritz Emmet for about fifteen minutes; but for a longer time it becomes not only monotonous but distasteful. Minnie Palmer herself has lost what little she knew of acting. Imbecile jerks, kicks, winks, giggles, and other things of a similar nature too numerous to specify, distort her rather pretty face and figure—render her an object of ridicule rather than of admiration. She imagines she is like Lotta; but the latter is *chic*, naturally vivacious, and bubbling over with animal spirits. Minnie Palmer, in trying to assume these characteristics, jumps around with the awkwardness of a frisky goat, submits her countenance to nauseating contortions, and altogether acts like a person who would be called "simple" by people from the rural districts. She can't act, she can't sing, she can't dance. Her stockings are *outré*, her costumes in bad taste. A lady sitting behind us remarked to her escort: "Isn't her dress short enough without lifting it higher?" "Of course," replied her companion; "but she must do something that will please you know."

It may be imagined that we, entertaining objections to the manager of My Sweetheart as a member of the profession, may have exaggerated the senselessness of this stupid, nonsensical show. If there be any such, we can suggest no more effectual way of proving the exact truth of our representations than by paying the exhibition a visit and seeing for themselves. But they must not afterwards blame us because the getting of the proof also brought an insult upon their mental capacity. If they disputed the existence of asses in the Central Park menagerie or idiots in the asylum on Ward's Island, and were obliged to soberly endure the chattering of the one or the absurdities of the other for a space of several hours in order to find out they were wrong, it surely wouldn't be the fault of the people who took a correct view of the matter.

The postponement of The Romya Rye sent many disappointed pleasure-seekers from Sixth to Eighth avenue, and consequently the

Grand Opera House was fuller than it otherwise would have been Saturday night. Clara Morris having finished her exceedingly brief engagement, The World was the attraction played by a company new to New Yorkers. The gentleman who played Sir Clement Huntingford was a recent English importation, Mr. E. Mantell. He is a decidedly welcome addition to our list of leading men, for he is the right sort. Mr. Mantell bears a marvellously exact resemblance to Osmond Tearle in face, physique, voice, manner and style of acting. He has not the go and dash that makes Tearle so charming to men and women alike; but he is sturdy, intelligent and a very much better actor than the average who come out here from England. Sir Clement is not a difficult stage hero for a good actor to impersonate; but Mr. Mantell is nevertheless worthy of hearty praise for the skilful and interesting manner in which he represented the character. Maurice Pike was cast for Mo Jewell. It was a wretched performance, neither fish, flesh nor fowl—comic, Hebraic, nor amusing. His voice is not only monotonous, but offensive to the sensitive tympanum of the listener. George Sprague was excellent as Harry Huntington, giving, with the exception of H. M. Pitt, the best performance of that part yet seen in New York. Charles T. Nichols ramped and roared around like King Francis' lions. He would have been more agreeable as Martin Bashford had he purged himself of certain mannerisms that he evidently appropriated from Edwin Forrest and enlarged upon hideously. Helen Blanche acted Ned very nicely indeed. She looked more like a boy than Emma Loraine, although the latter was excellent. Fanny Barry is a pretty, sympathetic little actress. She did Mabel delightfully. Katie Blanche was cast for the governess, Mary, and did her work well. The rest of the company, which included but two or three familiar names, were quite acceptable. The scenery is as effective as usual. The raft and explosion scenes were lustily applauded. The World will remain the bill at the Opera House until Monday week, when Strakosch brings his company for a new season of opera.

At the Windsor the Lingards are appearing in Divorçons, with sketches between the acts by W. H. Lingard. The bill is subject to one or two changes during the week. Pink Dominoes and Camille being substituted for the brilliant comedy. Large audiences have attended each performance.

The San Francisco Minstrels have made several changes in their bill this week. Birch and Backus' Fall trade was never brisker. The customers think that the goods disposed of improve in quality all the time.

The Musical Mirror.

PATIENCE is drawing full houses at the Bijou Opera House. In this style of opera we are unrivalled—we excel as much in it as do the French in their peculiar manner. We cannot skip, but we can run; we can not cover up naughtily ideas by tripping brilliancies of speech, but we can make a good honest joke and sing a jolly, rattling song or chorus with the best, and in our own way can be quite as funny as is needed. The presentation of Patience is excellent and the singing more than good. To be sure, Mr. Greensfelder does sing flat; but he has a good voice, and inasmuch as the audience does not seem to be aware of the flatness, what does it matter? Nevertheless, it is pitiful—wondrous pitiful!—that a fine voice and a good appearance should be marred for lack of culture and self-knowledge. Mr. Greensfelder has assuredly the making of an artist in him; but, as assuredly, he is not made as yet; nor will he be until he forswears over-confidence and puts his shoulder to the wheel to overcome and vanquish his defects of style, which are many. The orchestra at the Bijou is rapidly improving under Jesse Williams' mastery, and the entertainments given are such as to reflect credit on manager and artists. If Mr. McCaull continues as he has begun, we shall have a good, permanent comic opera house, which is a consummation devoutly to be wished in the interest of comic art.

Theo followed up her hit in Mme. L'Archiduc by an equally perfect performance of La Jolie Parfumeuse. Both operas were written for her by Offenbach, and both are noticeable mainly for their weakness. No one has ever made them popular but Theo, and it is owing solely to her innate gleefulness and pretty ways that these pieces hold the stage. The dullness of the Parfumeuse was brightened by the introduction of a very funny chansonette called "Piouit," which Theo sang in an unapproachable style of dainty fun that would repay whole hours of stupidity. The acting of this company and its prima donna is inimitable—the singing was mediocre. For our part, we do not go to opera bouffe to hear vocalists; we go to laugh, and with a very few exceptions, such as Ryley or John Howson, there is nothing

to laugh at in English opera bouffes, while among the French every one is a born comedian. Lillian Russell is a far finer singer than Mme. Theo; but Mme. Theo is a much better actress than Lillian Russell; and so it goes through the cast. McCaull's chorus can out-look, out-sing, and out-dress that of Mr. Grau; but Mr. Grau's chorus forms an integral part of the scene, while Mr. McCaull's chorus is merely an accessory. What the English and American stage needs is, not voices nor talent, for they are abundant, but stage direction and discipline, which is lamentably scarce. Our people are left too much to their own sweet wills; they are allowed to "do those things which ought not to be done, and to leave undone those things that ought to be done." Managers should make it a condition that all their artists should go in turn to study from the round at the French opera, and so learn what to do and what to avoid; and, above all, capable stage managers should be put in authority over them to teach them the way they should go, and capable music directors should be given absolute control—all pets and tempers of prima donne or bumptious baritoni to the contrary notwithstanding.

The French folk were not at the best in the Alcazar concert last Sunday evening. As singers they are very light weight indeed, and need all the stage surrounding to give them lustre. Mlle. Betty did some nice work, and Mlle. Buisson sang prettily. The week night concerts gave us Mme. Marten in the celebrated "Cat" duet, and in various Tyrolean warblings, in which she pleased her audience mightily, drawing forth applause and encores in plenty. The orchestra played very well, especially the double bass, who is really fine, with a glorious round tone that fills the space of the Alcazar with sound. Miss Van Huyck also sang with such effect as to gain a double encore. This young lady is decidedly one of our most promising artists. Miss Cameron has a good voice, and the Girards are really wonderful. These are so far very enjoyable concerts, and if care be taken to improve instead of deteriorating, we see no reason why we should not have a high-class variety hall in which respectable people could sit and enjoy a neat and agreeable performance, such as is given at the Canterbury in London, without the vulgarities used in the lower class of variety theatres. So far all has been most pleasant, and we hope profitable.

Mr. W. S. Gilbert's fairy comedy, The World, will be produced at the Park Theatre, Newark, on Oct. 12, by the Home Dramatic Association. The beauty of the piece will be intensified by original incidental music, especially composed by Henry B. Dodworth—for wood and string instruments only—including a very pretty song, written by Fred Eric Cooper, called "The Birth of Melody." There will be new costumes by Roemer, new properties by Mr. Day for orchestra and company. Mr. Day, who is the designer of the Studio scene at the Madison Square Theatre, will direct the whole affair.

The Beautiful Galatea is not so very beautiful after all; at least as presented at Tony Pastor's by the Norcross company, and Trial by Jury is trying indeed. Its present aspect would lead one to agitate for the total abolition of the Mystic Twelve, inasmuch as that, if all Trials by Jury are as abortive as this one of Norcross, the sooner they are done away with the better for the public. Later.—The Beautiful Galatea has been withdrawn.

We are given to understand that a certain Base—very base-singer is moved to wrath against us, in that we have dared to say that he sings flat. Well, we must endure unto the end. The singer in question does sing flat, very flat, unendurably flat, and we cannot, in conscience flatter him any more, even at the risk of his displeasure. Seriously, it may as well be understood that neither friendship nor enmity can move us an inch. We write what we think, and shall continue to do so despite the frowns of irate vocalists.

Signor Vicarino has written a song, to be published by Schirmer, "Les Myrtes Sont Fletis" (The Myrtles are Withered). It is one of the best songs since "Noel," full of tune and vigor.

The concert season is drawing near and the debutantes are getting their dresses ready. Studying the fashions, not the sol-feggi—that's the way we prepare now-a-days for a career. How would one of our "fresh young ladies" like to be stuck to their pianos practicing scales for three years, and then to be told that in three years more the page might be turned and more scales discovered, as happened to Crescentini, the great singer of a century ago? A gaudy costume, a good loud scream and a coquettish glance does the business now. We have improved beyond the need of study or cultivation. Why labor to develop the artichoke when the original thistle will suit our palates as well?

"Can I Attend the Theatre?"



We have no doubt that we shared in the well-intended liberality of some benevolent testator now mouldering in the earth, when we received in our hand the other day a small tract, bearing the imprint of the American Tract Society. The colporteur could not have made a happier hit than in such disposition of the booklet, for it is entitled "Can I Attend the Theatre?" Mr. A. L. O. W. (so announced on the cover as the author) has made one answer to the question; we may be able to make another, although we shall not allow ourselves to call in question the physical condition of Mr. A. L. O. W., by his cacology in the use of the possible "can." We will suppose the author to have intended to ask, "May I attend the theatre?" It is a good point for those who set out as censors to make sure of their ability to use the medium of the customary English language with propriety. The query, in our opinion, considering the innumerable able-bodied laggards who fail to make an appearance at church, could have been more grammatically put in the form, "Can I attend church?"

To proceed in order, the author lays the scene of his enterprise by introducing an Evil Spirit who, on being summoned by a reverend bishop to depart from a certain damsel, made answer: "I will not; she is my lawful prize. I took her from my own territory. I found her not in the temple, but in the theatre." To which Mr. A. L. O. W., by way of furtherance, adds that "Among the early recollections of the writer is a picture representing an illuminated building into which a forlorn-looking man was entering through a low door, above which was the inscription: 'THE WAY TO THE PIT.'"

Having thus summarily disposed of his victim, the visitor to the theatre, the tract writer asserts, in reference to any chances of betterment the theatre may have, that "instead of being reformed as its advocates would fain make us believe, the stage is far more corrupt at present than at any previous period;" and, by way of clincher, he interrogates, "Is it not a powerful argument against it that while the truly virtuous shun it, it is the chosen rendezvous and trysting-place of the criminal and castaway." Oh, yes; it would be indeed a powerful argument against the theatre if either proposition were true. There is not a reader of this paper, nor any intelligent reader of any paper, who does not know that both of these statements are unqualifiedly base—and that the theatre, in refinement, in elegance, in its cultivation of art, is now far superior to what it has been in other times. Its frequenters, too, have been and are among the most cultivated and refined of the community.

In regard to the formidable array of authorities advanced by Mr. A. L. O. W., as denunciators of the theatre, if they may be judged by one leading example, they are of little value. In the number is cited Sir Walter Scott as saying, "The most refined theatres in the world are destined to company so scandalous, that persons not very nice in their society must yet exclaim against the abuse." We do not recollect any such passage in the works of Sir Walter Scott. On the contrary, from his life, his writings and his own pursuits, it appears that he was a frequenter of the theatre, a friend of actors and strongly dramatic in all the tendencies of his genius.

In answer to the assertion that the theatre can be made a good school of morals, the tract composer blares out, "Cleanse the stage of its impurities, etc., etc., and it would cease to be the playhouse." Is this sweeping pamphleteer acquainted with the products of the stage from the days of Aeschylus to our own time, including Schiller and Shakespeare? A stock of information of this kind might abate somewhat his audacity of assertion. Our assailant endeavors to make something from the fact that a resolution of the United States Congress, in 1798, proposed to take effectual measures to suppress theatrical entertainments; but he forgets that the same Congress upheld lotteries, and that the present Congress fails scandalously to lend a hand to suppress the swarms of vicious books which infect and corrupt the land. It may be something worthy this writer's consideration to take notice of the fact the through that have filled several of the reopened theatres is accounted as remarkable. It might be imagined that during the dog-

days the interior of a playhouse (quoth one of the leading dailies), in the heart of the city, crammed with a sweltering audience, and heated by hundreds of gas jets, would be by no means attractive to a person in search of enjoyment. In this respect, how stand the churches?

To conclude, we would advise the author to follow up his trenchant, "Can I Attend the Theatre?" with a series of powerful interrogatory tracts—such as, "Can I go into a hotel?" "Can I visit Saratoga?" "How about Coney Island?" "And Long Branch?" "And High Bridge?" "May I enter Central Park?"—as a generality, "May I be in the world?" or "Must I go out of it?" If A. L. O. W. has plenty of time, here is good work for him to do? Even more successfully perhaps than in his present diatribe against the theatres.

Give Us the Violin-Maker.

John Howson, while in Paris a couple of years ago, saw Coquelin in a charming little musical comedy called The Violin Maker of Cremona. It took his fancy to such an extent, and so excited his desire to appear in it himself, that he applied for the score, got an English translation of the book and brought it to America with him. The opportunity to do it did not arise until a short time ago, when Howson was playing with Comley and Barton's company in San Francisco. For his benefit he got the piece ready, hired a couple of people to study the other parts, and produced it. The result was highly satisfactory. Howson—who looks not unlike Coquelin himself, and has been mistaken in Paris and London for the great French comedian—made a big hit in the part of the violin-maker, and the music was received with expressions of delight by a large audience. The papers—not given to gush in San Francisco—went into raptures by the column. Added to this testimony we have that of a number of professionals who were present at the production and who speak of it in flattering terms.

Howson wants to do The Violin Maker in New York for several reasons, chief among which is that it will give him an opportunity of appearing in a line of business which, though not new to him, is new to his friends in this particular quarter of the globe. The general impression seems to be that Howson can do nothing but Pontables De Merrimacs and Bunthorns. The truth of the matter is that, excellent though he is in impersonating the funny caricatures of comic opera bouffe, his real talent lies in the lines of the legitimate drama. In Australia he was schooled among tried veterans of the stage, and in the round of serious characters popular during the period of his novitiate he attained a celebrity quite as great as that which he has honestly acquired in more frivolous business with which he has always been identified in New York. The Violin Maker is a short affair that plays inside of one hour. It could easily be put on, without a penny of expense, to precede one of the comic operas that Colonel McCaull intends to do this Fall and Winter at the Bijou. We believe we echo the sentiments of many of his patrons in asserting that the experiment of giving a preliminary operetta before the more extensive bill of the evening, for a short time at least, would be hailed with delight. An anchovy or olive before the business of dinner begins is always a zestful appetizer; so would The Violin Maker of Cremona be with Howson in the title role. His characterization is said by all who saw it to be an artistic treat. Aside from giving Howson the opportunity of exhibiting his versatility, it would gratify his friends, whose name is legion.

Please, good Colonel McCaull, give Howson this show by giving us The Violin Maker at an early date!

A Letter to an Author.

The person—next to the author—most interested in the success of a play is the purchaser. A fair judgment of the impression created by Fred Marsden's new play, Zara, may be obtained from a letter written by Annie Pixley, who is starring in it. This letter was not written to a newspaper for publication but to Mr. Marsden himself, simply to express the actress' satisfaction and gratification. Mr. Marsden sent it to his agent, Mr. Henry French, and from him THE MIRROR obtained a copy. It runs as follows:

COLUMBUS, O., Sept. 1.

MY DEAR MR. MARSDEN: I wish to express my delight at the success of Zara. It is a decided go from beginning to end of each act, and laugh after laugh followed each scene. I assure you it surprised me. I had no idea that it would go so finely. It speaks volumes for the play when the curtain did not fall on the last act until 11:30 and yet not a soul left the house, the laughter and interest of the audience continuing to the last. We will cut a line here and there simply to shorten the piece before playing in Providence.

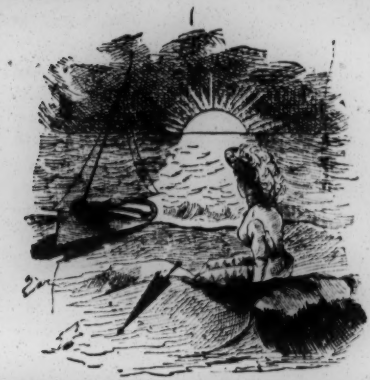
The manager here was greatly vexed when we insisted on producing Zara the first of the week. He had made a number of bets that we would not open to as much as last year on that account. On both nights we exceeded his own figures. I am delighted at being able to congratulate you on adding another to your list of successes.

Yours truly,

ANNIE PIXLEY.

THE MIRROR is pleased to print this letter, not only for Marsden's sake, but because the example of an actress' appreciation of an author and her indebtedness to him for a clever composition is so rare that the opportunity must not be allowed to pass of putting it on record.

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

BOSTON.

The Parvenu, which met with so much success in London, was produced the first time in this country at the Boston Museum on the 11th. The houses were crowded with fashionable audiences during the week. The play has few faults and many decided excellencies. There are several droll situations in the play which are humorous to a degree. The Museum company appeared to great advantage in the parts assigned them. Mr. Warren, as Mr. Ledger (the Parvenu), doing some superb acting. He never acted better than during the past week. Annie Clarke is one of those actresses in whom we see to what perfection good and proper schooling attains. The Mary Ledger of Miss Clarke was one of the gems of the performance. Charles Barron is deserving of all praise for his performance of Tracy, the scenes with Miss Clarke being admirably done. Lady Pettigrew is not adapted to Mrs. Vincent's abilities; it would just suit Fanny Morant or Mme. Ponis; but Mrs. Vincent is so good an actress that the character did not suffer in her hands. George Parks looked and acted the part of Glynn to perfection. Norah Bartlett, as Gwendoline, was not at all characteristic. Alfred Hudson, although a trifle heavy, did fairly as Lord Pettigrew. The single scene and mounting of the play was in the Museum's best style, and, to sum up my impressions on the whole production, it can be called a success. Romany Rye is in rehearsal, and a week of old English comedy is to be given.

Needles and Pins met with fair success at the Park. The acting of the company was very good, in particular John Drew, who made a hit as Tom Versus. Nothing more graceful in light comedy has been seen here for some time. Ada Rehan made a very winning Selina. Mrs. Gilbert was exquisitely droll as Dossie. Her dancing in the second act was simply marvellous. James Lewis was in his element as Seagle and Charles Fisher perfectly at home as Van Dusen. This week John T. Raymond in French.

Around the World was withdrawn on Saturday night at the Globe, after playing to packed houses for a fortnight. This week Boston's favorite star, Annie Pixley—at this theatre for the first time. Miss and Zara will be the attractions. Miss Pixley has the best company that she has ever had and her engagement will be a successful one. Modjeska, Oct. 2.

The Rents-Santley company turned people away at the Howard at every performance. The company is large and efficient. This week, Leavitt's Specialty company.

The Boylston Museum opens to-night (18th) for the season. It has been remodelled, painted and decorated, and is new one of the prettiest little theatres in the city. Manager Lathrop has also leased the Windsor, and first-class combinations are to appear in rapid succession.

Items: Madame Jauschek passed a few days in Boston prior to her departure for New York. She brought from Europe some magnificent satins, velvets and silks and new dresses for Lady Dedlock, Simpson & Co., and a new play from the German have been added to her repertoire.—Rose Steller has entirely recovered from her illness and is residing in this city.—Miss Duggan who made such a hit at Tony Pastor's last season, is in London and will not return to America for some time.—Frank Oakes Rose and Mr. Wills have organized a company for the season and will open in Malone, N. Y., 26th. Carrie Rose, Fanny Brown, W. J. Stanton and many others are in the company. Ours, Rosedale, Everybody's Friend and Our Boys constitute their programme.—Lawrence Barrett was in this city on Monday.—Mrs. J. H. Brown, widow of John Brown, lies dangerously ill at her residence here.—Ava Bonney, a granddaughter of the late Melinda Jones and Count Joannes, has returned from Italy after an absence of many years, and is now giving lessons in singing in this city. Miss Bonney was at one time a favorite prima donna in Milan.—Neil Burgess called upon me last week, looking finely after his trip across the ocean.—Barney Macaulay also favored me; reporting excellent business.—Miss Lillie Ashby has joined the Linards for the season, and has met with much success as Mrs. Magnus in Baby.—Nellie Taylor, late of Sol Smith Russell's company, is very ill in this city.—Mrs. W. L. Ayling is in this city and will play with Mark Allen's combination during the winter.

BROOKLYN.

J. W. Shannon's comedy, Money Bags, was produced at the Grand Opera House, on Monday evening, in the presence of a large audience. The assemblage was a "first night" one, many New York and Brooklyn journalists being present. The play, the plot of which has already been described in THE MIRROR, is brim full of fun, and the audience kept up incessant laughter from the rise to the fall of the curtain. Shannon as Gideon Webb, Old Money Bags, a retired grocer, gave all the humorous speeches with an unction which brought forth applause, although he never for a moment lost sight of the character nor descended to grimace. Ed Lamb, as Toby Pe. nywinkle, fairly convulsed the audience. His dry humor in the play scene, in which he portrayed the Moorish Prince, showed him at his best, and seldom has more genuine fun been created than in the last act in the play scene. Frank Clements made a manly Captain Rackett, and Henry Miller an interesting poet. Frank Lamb's Cupid was an admirable piece of

humorous acting, and Katie Gilbert gave a very excellent rendition of Money Bags' daughter Annie. In the pathetic portions of the play Miss Gilbert was particularly strong, and her acting elicited applause. Mrs. Bruntone, as Barbara, a maiden of fifty, ably seconded the humor of the comedy, and Edith Florence played Kate Bloomsbury very neatly. At the end of the play Messrs. Shannon and Lamb were called before the curtain, and both gentlemen made short speeches. Messrs. Knowles and Morris mounted the comedy in good style, the scenery being superb. The exterior of Webb's house, in the first act, was greeted with a round of applause.

The Merry War was the attraction at the Park, with the principal members of the Norcross Opera company in the cast. W. T. Carleton gave a very strong rendition of Umberto, and Dora Wiley sang and acted in a superb manner as Violetta. The ballet, led by Mlle. Cornalba, was very pleasing; but the chorus was somewhat weak.

At Haverly's Theatre, Mafit and Bartholomew presented Jocko, the Brazilian Ape, and Mazulm, the Night Owl, two very pleasing pantomimes. Schrode Brothers, the best gymnasts yet seen in Brooklyn, appeared between the two plays, and were received with applause. An excellent ballet, led by Mlle. Cappelani, added to the attractions of Mazulm. The audience was a large and fashionable one.

Hyde and Behman's Theatre presented an excellent olio, the principal attraction being the original Big Four. Standing room was not to be had after the curtain rose.

Next week's programme. Haverly's, Michael Strogoff; Grand Opera House, Galley Slave; Park, Mary Anderson.

Items: Manager McConnell has ordered a new drop curtain for Haverly's.—Manager Hyde is in Cincinnati.—Colonel Sinn has been absent for the past week, and Walter L. Sinn has been in charge at the Park. Although the youngest manager in the country, Walter is one of the best.—Manager Behman says that the present season opens more auspiciously than any previous one.—Colonel Morris is receiving much praise for the handsome scenery at the Grand.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): The George H. Adams Pantomime company are amusing the patrons this week with the new Parisian pantomime entitled Humpty Dumpty as the Post Boy of Paris. Mrs. G. C. Howard as Topsy in Uncle Tom's Cabin, next week.

Items: Messrs. Theall and Williams have again shown their generosity and kindness of heart by offering the use of their theatre to a performance for the benefit of the family of Fireman Keegan, who lost his life at the recent fire on Newtown Creek. The Frank I. Frayne combination have also kindly offered their services.

PHILADELPHIA.

Francesca da Rimini, Hon. George H. Boker's tragedy, was the attraction at Haverly's for the week ending 16th. The work was produced on the 14th and scored an immediate success. While not a great actor, Lawrence Barrett as Lanciotto has given another proof of ability and intelligent appreciation. The theatre going public is indebted to Mr. Barrett for the very great encouragement he has given American dramatists of a high literary grade. The title of Student Actor so often accorded him, is his due. To Lawrence Barrett's refined and cultivated taste we owe the revival of Mr. Boker's really beautiful tragedy presented in a revised form. Over twenty years ago, in a less complete and entirely artistic form than it now may claim, Francesca da Rimini was produced at the Walnut Street Theatre by the late E. L. Davenport and his wife, then known as Fanny Vining. The plot deals of the beautiful daughter of Guido, who was given in marriage by her father to Lanciotto, the deformed son of Malatesta. Francesca and Paolo, brother of Lanciotto, love, and their passion being discovered by the husband, he puts them to death and ends his own unhappy life. Mr. Barrett's mannerisms need no special mention. The role of Lanciotto is in much one of the best studies he has offered for some time. What will forever prevent Lawrence Barrett from being other than he is, conscientious and earnest, is his personality, which is ever present, and his hard, wooden methods, which crush out warmth and repel sympathy; but with all his faults, Barrett interests as Lanciotto. Louis James was particularly effective as Paolo, the malicious jester; Ous Skinner clever as Count Paolo, and Marie Vanwright very attractive as Francesca. She looked the aristocrat and played with intelligence. The remaining characters do not call for favorable mention. Mr. Boker was called before the curtain and made an appropriate speech. Bartley Campbell's White Slave this week.

Alice Dunning Lingard's engagement at the Arch was not a pronounced success. Divorçons was certainly not played for all it is worth. The Lingard sketches do not take with this generation. This week La Belle Russe.

Minnie Palmer's engagement at the Opera House last week was a success. My Sweetheart is not a fair subject for criticism. R. E. Graham is certainly an idiotic German as Tony. Minnie has taken Lotta as her model. This week Odette.

Hamptv Dumpty at the Walnut, with George H. Adams as the clown, drew large audiences last week. Ikey Solomons is the attraction this week.

At the Lyceum the Miniature Opera company has received high approval from the press, but only fair houses have been attracted. The Juvenile troupe will remain two weeks longer. The Haymakers is in rehearsal.

The Charity Orphan and Dora this week at the Museum. On Monday Lillie Hinton made her first appearance this season. She is a great favorite and was welcomed by an immense audience. Manager George Wood will retire from the Museum at the close of the current month. He has been undecided for some time as to whether he should remain or not. He wanted the theatre on a lease of five years, but the owners desire to sell the property, and would not yield. Had Mr. Wood decided to retain the Museum he would have made many improvements. For the last two months the performances have been given at a very cheap rate as regards company and stage appointments. The future gives promise of better things.

The Germania Theatre opened on Monday night with the Original Thalia Theatre company of New York. Among the operas which will be performed at the Germania during the season are Strauss' Lustige Kreig, Merry War, The Mascotte and a new opera which Frau Gallanayer and Leon Treflow, of Vienna, a well known German playwright, are now engaged in writing.

Courtright and Hawkins' Minstrels, at the Arch Street Opera House, and Carncross

Minstrels, at the Eleventh Street Opera House, rejoice in a burlesque affair treating of the recent almshouse disturbance. Frank I. Frayne is at the National and Mardo attracts well. Harry Miner's Comedy Four show is the go at the Grand Central.

Items: William Horace Lingard was arrested on the 15th on the suit of Charles Hood, an agent, who claims that Mr. Lingard owes him ninety dollars as salary from last season. The comedian was arrested just before the time for ringing up the curtain. He was bailed in the sum of \$500.—Colonel Joseph H. Wood, who has secured the Museum, was the originator of the enterprise. He opened the Museum in 1871 and managed it with great success until 1877, when he withdrew and has been living in the West ever since. Repainting and a general beautifying will take place prior to the opening.—John J. Gilbert, a well known Philadelphia reporter, made his debut in opera as the basso (replacing the late George Conly) of the Emma Abbott company, at Lima, Ohio, on the occasion of the opening of the new Opera House Sept. 4. The opera chosen was Adams' King for a Day. Gilbert's success was decided. He is one of Barili's best pupils.—Another new star is heralded in this city, Miss Nana Halle. She is said to be a Philadelphian and is a pupil of J. B. Roberts.—Charles H. Southwell, so well and favorably known to the profession, is now the treasurer of the Lyceum.—The Tragedian, is the title of a new play just being finished by a Philadelphia author. It will be seen, it is said, before Christmas. The marble statue recently presented to Miss Jefferey Lewis, is on exhibition this week at the Arch Street Theatre.—Miss Lewis gave an art reception on last Saturday afternoon at the Continental Hotel.—Great preparations are being made at the Walnut Street Theatre for the Kiralfy Spectacle.—General Tom Thumb is on his travels again and will appear at Horticultural Hall 25th. The little man will be forty-five years old on his next birthday. He is now accompanied by Major Atom, a mite, who is fourteen years old and weighs only fifteen pounds.—The Maennerchor Garden concerts were drawn to a close on last Saturday evening, on which occasion Mr. Robert Tagg was presented with a silver punch bowl and ladle.

ST. LOUIS.

Olympic Theatre (Charles A. Spaulding, manager): This new theatre, erected on the site of the old Olympic, opened its doors evening of 11th with Joe Emmet in Fritz Amongst the Gypsies, a new vehicle for his peculiar specialties. The theme of the new drama is the same as Macaulay's Quartz Valley, the maternity of an idiot girl and the discovery of her betrayer through the threatened destroying of her child. Emmet introduced much new music which is pretty and tuneful, while some of his old favorites are repeated. The mill scene from the original Fritz was reproduced and was well received. The company in support was a very fair one. The new Olympic has a frontage of 115 feet on Fifth street, directly opposite the new Southern Hotel, and a depth to the alley behind of 130 feet. The building is five stories high and is of Bedford (Indiana) stone. The entrance is not direct, but leads to the rear of the auditorium, which is furnished with a foyer, promenade and dressing room. The auditorium consists of a parquette, dress circle, family circle and galleries, the total seating capacity being 2,800. The galleries are semicircular in form and reach to the proscenium boxes, which are of the open style and eight in number. The seats are scarlet and white, with oak backs in the lower part of the house, and maroon for the upper. The drapings are of maroon and crimson; the wall is Eastlake style, and the fronts of the galleries in white, gold and scarlet. The proscenium is provided with a handsome border, representing large scenes of pastoral comedy and tragedy, and in the centre of the arch is a large bust of John McCullough. The stage is the largest in the West, and is perfectly equipped; the proscenium is 35 by 35.

Pope's Theatre (Charles R. Pope, manager): The Kiralfys have done a magnificent business in the Black Crook. The scenery specialties are all very fine, and the ballet more than usually attractive. Jay Kial's Uncle Tom's Cabin opens 17th.

Grand Opera House (John W. Norton, manager): The Callender Minstrel engagement has proven a great success. The introduction of female voices in the choruses in the first part is a novelty and a very attractive feature. Rose Eyttinge in her new play, The Princess of Paris, 17th.

People's Theatre (W. H. Smith, manager): Gus Williams has had the biggest week's business ever done at this house, and it became necessary to give matinees every day to accommodate the rush. This was owing to one of John Rickaby's bright ideas. Tickets were issued to the police force for sale for their sick and disabled fund, and they worked very hard. Pearl Eyttinge and company in her new play, Brentwood, 17th.

Pickwick Theatre (John R. Jennings, manager): The New York Ideals have given Billee Taylor and the Mascotte all the week to very good business. Fatintza is underlined.

Items: Charles Blanchett has been engaged as advance man for Haverly's Minstrels.—The new Russian danseuse, who has been announced for some time past arrived with the Kiralfys early in the week and has been rehearsing with them.—Milton Nobles read the riot act in a very quiet and effective manner last Saturday night when a number of bores kept interrupting the performance of interviews.—They kept quiet after being told that they could go and get their money at the box office.—Forepaugh's Circus will open here 25th for one week.—Pearl Eyttinge's paper for Brentwood is as handsome as any seen here this season.—The police sold 8,000 tickets for Gus Williams' performances this week.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): During the past few days there has been much activity among the attaches of this theatre, preparing for the opening of the season 16th. Now everything is in readiness, and the patrons of this handsome and cosy house will be agreeably surprised to see how fresh, pretty and bright it will look when they revisit it after its doors have been so long closed. From parquette to dress circle, from stage to entrance, there has been a complete renovation and brightening up. N. D. Roberts' Pantomime and Specialty company will do a large business, though the weather has been quite warm for a day or two. The promises made by this company, through their advertisements and billposters, will require their best exertions to fulfill. Should they succeed they will do well here. Minnie Madden, the new protegee star, will be the succeeding attraction.

Items: The St. Charles Theatre will be

the next house to open its doors to the public.—Manager Bidwell has returned to the city looking vastly improved by his Summer trip North. What time he has not devoted to receiving the hearty welcome of his hosts of friends here has been applied to the arranging of his business affairs for the season. The box office was opened 14th and genial Fred Manberret has been kept busy ever since.

CHICAGO.

McVicker's Theatre (J. H. McVicker, manager): During the past week Miss Mather has appeared as Pauline in Lady of Lyons and Rosalind in As You Like It, and fully sustained the good opinion already formed of her great abilities. That Miss Mather has in her the true dramatic spark, and will eventually reach the topmost round in the ladder of fame, there can be little doubt. She is in no danger of failure, if she will endeavor to improve her work, and not rest content with a medium measure of success. She has much to learn, especially in those tricks of the stage, that reserve power that waits for the supreme moment of a play, and catch applause by a sudden outburst of passion or emotion. All this will mend in time, and when that time comes Miss Mather will take her place in the galaxy of stars that give lustre and brilliancy to the profession of acting. This week, Roland Reed appears in his play of Cheek, and will doubtless draw good houses, as he is a favorite in this city. The Hanlon Brothers come 25th, for the third time in a year.

Grand Opera House (John A. Hamlin, manager): T. W. Keene has played to good houses the past week, and shows a good improvement over his work in previous seasons. He is now much more reflective, and shows a better understanding of the characters he assumes. Mr. Keene remains one more week, appearing in Richard III., Othello Macbeth and Fool's Revenge. Hess Acme Opera troupe return for one week 25th.

Hooley's Theatre (R. M. Hooley, manager): Willie Edouin and his company have given Dreams to good audiences, and produce Ripples, A Sea Change, for the second week of their engagement. Following them comes the little lady who helped them last season to make mirth, but who is now a little twinkling star all by herself, Marion Elmore, in her new piece, Chispa.

Haverly's Theatre (J. H. Haverly, manager): M. B. Curtis has given his funny impersonation of the Hebrew of to day to excellent audiences, and shows some improvement in his work. Aldrich and Parsloe in My Partner for this week, and then John McCullough for an engagement of two weeks.

Olympic (J. H. Meade, manager): George Kaine's Brilliants have given a very tolerable variety performance at this house, and for this week Tony Pastor and M. B. Leavitt's united combination will appear, and doubtless will draw all the house will hold.

Academy of Music (Dan'l Shelby, manager): Billy Rice and Hooley's Minstrels have given a very enjoyable performance during the past week, and Billy himself was the central figure in the show. But his would be a noticeable figure anywhere. Hyde and Behman's variety troupe this week.

Items: Bruno Kennicott has arrived from California. He goes in advance of Callender's Minstrels.—Manager McVicker left for New York last Saturday.—George Leacock, supporting T. W. Keene, is a favorite in this city, and when given a chance fairly divides the honors with the star.—Mr. Miln, the ex-Unitarian minister, is busy preparing for his opening Oct. 16, at the Grand Opera House.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): That amusing absurdity, Le Voyage en Suisse, with the Hanlons as the leading participants, proved an attraction sufficiently strong to crowd the Grand nightly. Aside from the stars' performance, the Juliette of Katie Foley and D'Escargot of Francis G. Wyatt were creditably rendered. No little of the Hanlons' success is owing to the efforts of Robert Cutler, the stage machinist, whose ability is evinced by the precision and clock like regulation of all matters connected with the stage department. Barry and Fay current week, followed 25th by Margaret Mather.

Robinson's Opera House (R. E. J. Miles, manager): Minnie Madden terminated a largely successful week 16th; Fogg's Ferry constituted the programme until 15th when Jessup and Gill's last comedy, Wild Wave, was presented. The latter play savor strongly of the Fred Marsden school and abounds in trashy sentiment and heroic dialogue; but withal is a decided improvement upon Fogg's Ferry. Minnie Madden is a natural artist, graceful in action, and possesses a well cultured voice. Her support, headed by Harold Fosberg, created a good impression. Kiralfys' Black Crook current week. Rose Eyttinge 25th.

Heuck's Opera House (James Collins, manager): Hyde and Behman's Novelty company attracted large audiences throughout the week. The programme offered comprised some good material, notably the two Johns (Hart and Stewart), Oaks and Boyd, Sam Devere and the Martells in their bicycle act. Harry Watson's German business is exaggerated in every respect, and does not even possess the merit of novelty. The artist (the management claim he is one) should procure something more worthy of his efforts. Gus Williams this week. Fred Warde 25th.

Vine Street Opera House (Charles S. Smith, manager): The influx of strangers attracted by the glitter of the Exposition, aided and abetted by reduced railroad rates, served to fill the Gold mine during the past week. During the present week a new departure will be inaugurated and a combination known as the Williams, Manchester and Jennings' Comedy and Specialty company will constitute the programme.

Items: John Robb, avant courier of Gus Williams' party, arrived 12th, and in his endeavor to enthrone business for the current week, is distributing lithographs with a prodigality that must be absolutely harrowing to the feelings of John Rickaby, Esq.—The May Festival chorus will commence rehearsals Oct. 2, and prominent among its studies will be the Damnation of Faust and Israel.—M. W. Tobin, who formerly, for several years, heralded the arrival of Emma Abbott, is now officiating in a like capacity for Harry and Fay.—Barney Fagan, of the Thatchers, Primrose and West Minstrels, who was billed as the phenomenal dancer of the world, was arrested during the company's stay here on the strength of a telegram from Boston charging the energetic young man with bigamy. Through the exertions of his second wife, Lizzie Mulvey, who was performing at the Vine Street Opera House, bail in the sum of \$500 was procured, and Fagan released. When the case was called for hearing, 14th, the minstrel failed to appear, and his bond was declared forfeited.—Daniel Frohman has written to one of our local journals with a view of nipping the threatened production of Hazel Kirke by the Ohio Dra-

matic Club of this city.—George W. June, in advance of the Kiralfy Brothers' Black Crook combination, was in town major portion of past week.—Advance Agent Bartlett, of the Williams, Manchester and Jennings combination, arrived 14th.—George W. Heim, Manager J. M. Hill's representative, arrived 16th, to prepare for Margaret Mather's Cincinnati debut, which occurs 25th at the Grand Opera House.—Mrs. Harry Watson, better known professionally as Alice Hutchings, at one time connected with the Tourists, is lying seriously ill in Louisville, suffering from brain fever.—Frank G. Wyatt, one of the leading members of the Hanlon Brothers' combination, severed his connection with the company here 16th, and will sail for England 23d.

SAN FRANCISCO.

Haverly's California Theatre (Frederick W. Bert, manager): Second week of Lights o' London was greeted by a large audience last night. This piece has undoubtedly (to use the vernacular of the day) "caught on." The audiences were limited only by the capacity of the theatre. It could easily be played to good business for several weeks.

Baldwin Theatre (Gustave Frohman, lessee): Hazel Kirke still commands popular favor, as was evidenced by the size of the house last night. Two new faces were introduced to us—C. B. Welles as Lord Travers and Merce Charles as Lady Travers. Next week this company will bid farewell to San Francisco for a time.

Standard Theatre (Emerson and Reed, managers): Tested to its utmost capacity throughout the whole of last week, it has entered most favorably upon its second week. The management gave a delightful two hours' entertainment, and will without doubt have a very successful season.

Items: Mme. Genee's excellent German company gave their usual Sunday night performance at the California to a large and appreciative audience. L'Arronge's latest comedy, Hans Louet, being the bill.—We seem to be favored with a theatrical boom at present. The three theatres open did an immense business throughout the week.—For the benefit of Eastern managers who may think that San Francisco is played out, I herewith submit the Union Square company's receipts: Banker's Daughter, first week, \$9,310.00; second week, \$7,635.25; Daniel Rochet, week, \$8,465.25; False Friend, week, \$7,051.50; Lights o' London, week, \$11,867.50. Total, \$44,329.50. The sixth and last week will easily swell the sum \$10,000. This is undoubtedly the most profitable engagement ever played here for that period.—The immense success of the third engagement of Hazel Kirke is due in a great measure to the novel and systematic manner of advertising—which other managers would do well to copy. The receipts last week were \$4,873.75. Taking into consideration the low prices of admission, 25, 50 and 75 cents (without extra charge for reserved seats), makes it something marvellous.—Sheridan Corby (manager for Frank Mayo), arrived Sunday evening. Mayo opens at the California 18th.—W. C. Croshaw, after traveling with a company through the interior, being out since last March, returned to the city last Saturday. Billy looks not over-pleased with his trip. He brings back no shekel. He joins Mrs. F. M. Bates' company this week.—Last Sunday's Chronicle says: "Bert is engaging people for that complete dramatic company which Frank Mayo is bringing from the East with him." If the worthy scribe, who indicted the above, had had patience enough to make a few inquiries, he would have discovered that the people are engaged, not to support Mayo; but to play all of the Union Square company's late successes in the interior.—Charles H. Goodwin (late treasurer under Maguire), had a benefit at the Baldwin Sunday evening. A very fair house was the result.—As a token of esteem, William K. Palmer has been tendered a benefit by the Bohemian Club, to take place next Thursday evening.

BALTIMORE.

Holiday Street Theatre (John W. Albaugh, manager): The Galley Slave drew packed houses, and on several nights there was not even standing room. W. F. Owen is one of the new faces, and his personation of Dr. Oliphant is very clever. Frank Evans repeated his former success, and the Cicely Blaine of May Wilkes was effective. On Monday night Ernest Stanley's Allied shows opened for the week to a big house. The minstrel part of the entertainment was enjoyable, and the singing particularly fine. Next week, Ada Gray in East Lynne.

Ford's Opera House (John T. Ford, proprietor): The attendance at the Merry War was very large throughout the week, and the work done by Ford's Comic Opera company artistic and satisfactory. The company remains another week, and will present Mascotte, Olivette, Sorcerer, Patience, Billee Taylor and The Merry War. Next week Frank Bush.

Monumental Theatre (James L. Kernan, manager): Leavitt's All Star Specialty company closed a highly successful week's engagement 16th. On Monday Lillie Hall's Burlesque party opened for the week. Among the people billed are: Bobby Newcomb, Mlle. Zittella, Frank and Fannie Davis, Fannie Lucille, Mabel Vaughn, the Bookers, Lamont and Ducrow, and the Karl Brothers. The performance concluded with the burlesque, Hassanabad, in which Lillie Hall sustained the title role.

Front Street Theatre (Dan A. Kelly, manager): The performance of A Celebrated Case, as given last week, reflects great credit on the regular company for good acting. It was finely mounted. George C. France appears this week in his sensational drama, A Block Game, in which he will be supported by Ethel Earle and the regular company. In the olio are: The Melrose Sisters, Dick Hume and Jennie Lindsay, John and Lydia Sheran, Clara Franklin and Billy Kennedy. Next week, J. Z. Little in Against the World.

Items: Business at all the theatres was phenomenally large last week.—Kate and Clara Downs, members of Ford's Comic Opera company, leave the company here and join the Madison Square Theatre company.—Charles Van Leer, a well known musician of this city, has succeeded W. W. Furst as musical director of Ford's Opera company.—The Academy of Music opens next week with Rice's Surprise Party.—The civil rights suit has been decided in favor of Manager J. T. Ford.

CLEVELAND.

Euclid Avenue (L. G. Hanna, manager): Haverly's Mastodons 13th, filling out the week. Opening house was crowded; closing one, Saturday evening, rather light. Considering that programmes were announced to be entirely new and different from anything shown heretofore, the minstrels were disap-

pointing. However, there was a happy blending of old and new features. The Birthday Party is always good, evoking screams of laughter, as does the very funny pantomime act which is used as a change off. The Board of Health—Cushman, Fox, Spencer and Hall, is peculiarly nappy in its specialties, which have a flavor of newness about them. James Fox's McGinniss' Christening is about the best thing in the olio—receiving encores. Pity Leon can't get a new dress, song, business or something fresh. Billy Rice's end of the semicircle is occupied by some one who sings Mary Ann in bad style. But this is a great minstrel town, and they will have it. Den Thompson this week, followed by McKee Rankin 25th. Taken from Life Oct. 2.

Academy (John A. Ellsler, manager): Fred Warde opened the dramatic season 11th to a \$650 house. People stood both up and down stairs, which would not have been the case had some 300 lithograph tickets been excluded. Still the houses remainder of week were well filled, especially on Friday evening, when Knights of Pythias were out in force. Then Damon and Pythias was presented, after which Messrs. Warde and Aveling were accepted as honorary members into the Lake Shore Lodge No. 5. Warde's company is improved over last season's, Messrs. Aveling, Rand, Curran, Sturgeon and Anna Boyle forming excellent support. Costuming go d, and with proper stage appointments, which the Academy does not afford, the performance would rival John McCullough's. Virginius, Richelieu, Lady of Lyons, Othello, Merchant of Venice, Richard III., Katherine and Petruchio and Damon and Pythias, with Shylock at Saturday matinee, were squeezed into the week, yet Warde survives, and this is only the beginning of the season. Squatter Sovereignty this week; Gus Williams 25th, Roland Reed Oct. 2.

Items: During the Warde engagement bouquets, bouquets, visits, etc., were in order.—Frank Comstock, of Comstock's Columbus Opera House, and Annie Pixley were here over last Sunday 10th.—John Hooley, nephew of Papa Hooley, Chicago, has been here all last week, flying banners and scattering dog tags to benefit Squatter Sovereignty.—A. O. Scammon, J. M. Hill's successor as representative of Deuman Thompson was here all week. J. M. Sturgeon, a Cleveland boy, is working to the front in Warde's company, and met with some rich notices. A pleasant, gentlemanly fellow, he is well liked, and was given a little supper, all by himself, Tuesday night, by some of the out of town press boys.—Charles E. Davies left last week to join Nick Roberts.—The Sentinel prints a very neat programme for the Opera House this season. By the way, I've always had a good opinion of this newsy West side paper; its dramatic columns bristle with items of interest; but my faith in it has been well nigh shattered by its recent slanderous and uncalculated attack on your representative. If its dramatic editor were acquainted with your correspondent, or the true facts in the case, he might retract some of his statements.—Manager Hanna has cut down his stock of press passes this season, and issued only to the well known theatrical journals his neat little "souven-irs."

COLORADO.

DENVER.
Tabor Opera House (W. H. Bush, manager): Frank Mordant's Old Shipmates extended their engagement here for three nights longer, 11th, 12th and 13th to packed houses. The Jubilee Singers were billed for the Opera House this week, but have changed to the Congregational Church. They have been playing throughout the State with very poor results.

Palace Theatre (Edward Chase, proprietor): Business fair. Arrivals, Lew and Lulu Calletts.

CONNECTICUT.

MERIDEN.
Meriden Opera House (T. H. Delevan, manager): C. L. Graves' Comedy company in Hearts of England, 11th, 12th, C. L. Graves Comedy company in Soldier's Trust, 13th. Owing to an adverse criticism in the New Haven Register, Manager Delevan gave no notice through the Meriden papers that he had cancelled their engagement. The Register charged Graves with vulgarity; but upon his threatening to institute suit against them, they made a retraction; but the condemnation had spread far and near. On the 11th, there were, in consequence, less than a dozen persons assembled in the house. Mr. Graves came before the curtain and explained the situation. On the following evening he played to a small house, less than \$25. On the last evening he presented Soldier's Trust to an \$80 house. Editor Parsons, of the Register, however, promised to make Mr. Graves' loss good.

NEW HAVEN.
Carl's Opera House (Peter R. Carl, proprietor): The only engagement of the week was that of Joe Murphy in Kerry Gow and Shaun Rue, 15th, 16th. Crowded both nights. Support was far from perfect. Kiralfy's Around the World, 22d and 23d; Strakosch's Opera company fill in the 21st.

Grand Opera House (Clerk Peck, proprietor): B. McAuley filled 15th and 16th, giving Uncle Dan twice and his new play, The Jerseyman, in which he appears as Gildroy W. G. Funk. E. A. Locke's plays are having a run at this house. Besides McAuley's two he has written a play called Nobody's Claim, for James Dowling, who appears 20th and 21st in the same. Stafford completes the week in a round of the legitimates.

New Haven Opera House (Palmer and Ulmer, managers): The Hand Bell Ringers will renew their last year's triumph here 23d, playing under church auspices.

American Theatre (Press Eldridge, manager): Grand opening 18th; a \$700 a week company.

Items: As a sample of how we run things here, we had last week only six performances; this week twenty two—all being strong attractions.—Manager Carl has placed two electric lights at the front of his house—a great improvement.

DISTRICT OF COLUMBIA.

NATIONAL THEATRE (John W. Albaugh, manager): The Rankins in '49 last week, to moderate business. Evans' Galley Slave, this week. Earnest Stanley combination, 25th.

Ford's Opera House (John T. Ford, manager): Charles E. Ford's Opera company in Merry War 25th.

Theatre Comique (T. E. Snelbaker, manager): Opening of Fall and Winter season, and also of remodeled house. The company consists of Lillie Western, John and William Eregan, sketch artists; Max and William Morello, athletes; the Four Emeralds—Russell, Magee, Kennedy and Conway—and the female Forty Thieves.

Capital Theatre (Jake Budd, manager): Regular season opened by the New York Specialty company, and Jake Budd and John Robinson in A Trip to Europe.

Driver's Summer Garden: Last week of the season. The new people are: Corvella and Courtney, Richard Baker, Bessie Beach and St. Clair Sisters. The principal members of last week's company remain.

Abner's: No change.

Rankin's company: are well known Washington people.—Thursby appears in concert at Lincoln Hall, Oct. 10.

GEORGIA.

AUGUSTA.
There has been nothing doing this week. Julius Greenbaum, leader of the orchestra, had the front part of his foot cut off by the elevator at the Sibley Mills, from the effects of which he died 15th. He was a clever young man. Barlow, Wilson and company's Mammoth Minstrels will perform here on the 18th, and Bishop in Strictly Business is booked for 25th and 26th. It is too early in the season to have many companies to visit us.

MACON.
Ralston Hall (Turpin and Ogden, managers): Morton's Big Four Minstrels opened season to fair house 11th. Thatcher, Primrose and West booked for 18th, have changed date to Oct. 4. Barlow, Wilson and company expected 23th. The Hall now presents a changed appearance. It has been repainted and rekalsomined throughout, the gallery refrescoed, and all the improvements wanted complied with. Mr. Stowe, the scenic artist, has painted a new drop, called "The Dream," finding its origin in the poem of that name by Byron. It is Egyptian in name, Oriental in design, and pictures many familiar ruins in Asia and Egypt.

ILLINOIS.

DANVILLE.
Lincoln Opera House (Leslie Davis, local manager): The Irish-American, 11th and 12th, to very poor houses. Evening of 12th J. W. McGrath became intoxicated and created such a disturbance behind the scenes that the management turned him over to the tender mercies of the police. Mr. Liston successfully assumed his part in the play. McGrath spent the night in the calaboose; was fined three dollars, and (as I understand from unofficial sources) was released from his engagement. Owing to financial difficulties, there was some little trouble in getting out of town.

Gaiety (John Long, manager): Lamont and Scott, on aerial ladder, gave good satisfaction. The rest of the artists are very lazy serio comics.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Milton Nobles, who was to have appeared the 15th, missed connection at Mexico. Mo., and was consequently unable to reach Quincy and give performance. A large house was sold in advance. Pearl Eyttinge 23d; Buffalo Bill combination 30th.

ROCKFORD.
New Opera House (J. P. Norman, manager): Buffalo Bill 11th fair house. Callender's Minstrels here 12th, 13th and 14th to crowded houses.

SPRINGFIELD.
Chatterton's Opera House (J. H. Freeman, manager): The Hanlons in Le Voyage en Suisse to good business 8th and 9th and matinee the 9th. Professor McKnight has been drilling the children of the city during the past week, for the performance of the opera of the Naia Queen week of 18th; Den Thompson comes 30th.

INDIANA.

INDIANAPOLIS.
English's Opera House (W. E. English, proprietor): House still closed. Haverly's Minstrels are announced for 20th and 21st, to open the season. They will be succeeded 22d and 23d by J. M. Hill's A Square Man company, with Ben Maginley in the rectangular part.

Grand Opera House (J. B. and G. A. Dickson, proprietors): Tony Pastor played a return engagement 11th, to good business. Jacques Kruger's specialties were much enjoyed. Colville's Taken from Life will run the week of 18th.

Zoo Theatre (Gillmore and Whallen, proprietors): The following is the bill for the week of 18th: Prof. Kennedy, The Everetts, Ullie, Herr Schlam, Effie De Rock, Hughes and Morton, Mary Milton, Moulton and Fowler, Nellie Brimmer, Frank Morosco, Mary Walton, Whiting and Kyder.

Items: Frank Farrell, advance agent for Taken from Life, is in the city.—Wil English, spent last Sunday in the city visiting relatives and friends.—George W. Ryer, representing Hill's Square Man company, is here.—The walls of the Grand are tastefully decorated with fans, Japanese umbrellas, mirrors, etc.

RICHMOND.
Grand Opera House (Dobbins Brothers, managers): The Morosco "all star" specialty troupe collapsed in this city the 12th after playing to an empty house. They have had bad luck ever since starting out. Frank Morosco, better known as Young America, and Effie DeRock went to the 2nd at Indianapolis. Professor Gorman joined the Fielding combination in this city and the balance of the company went to Cincinnati. Coming: Hyde and Behman specialty company 26th; M. B. Curtis in Sam'l of Posen 30th.

Phillips Opera House (E. H. Sauter, manager): The Fielding's combination came the 12th to light business and repeated the 13th to empty chairs. Rose Eyttinge gave the Princess of Paris to light business the 15th. Nothing underlined at this house.

TERRE HAUTE.
Opera House (H. M. Smith, manager): Stevens' Jolly Bachelors 9th to fair business. J. W. McGrath in the Irish-American 15th to good business. The support in this company is by far better than the star, Margaret Mather 25d.

Atlantic Garden Theatre (P. M. Shumaker, proprietor): Business has been very large this week.

VINCENNES.

Green's Opera House (Win. Green, manager): John A. Stevens' Jolly Bachelor combination, opening season on the 11th, to a fair house.

IOWA.

COUNCIL BLUFFS.
Dohany's Opera House (John Dohany, proprietor): The Esquign Comedy company, 8th and 9th, to good business. This company is one of more ordinary strength, and Rooms for Rent was well received. The parts were all well sustained. States Attorney company is billed for the 18th; the Cartland-Murray combination for the 18th, one

week. Arabian Nights Company 28th; Fay Templeton 30th.

CELESTIAL RAPIDS.

Greene's Opera House (C. G. Greene, manager): Corinne Merriemakers in Magic Slipper 12th; light business; gave Mascotte 13th.

DUBUQUE.

Opera House (Duncan and Waller, managers): Whiteley's Hidden Hand 9th to fair business. Roland Reed in Cheek delighted a fair sized audience 11th; The Corinne Merriemakers came 14th, in Magic Slipper to good business. Aldrich and Parsloe in My Partner appear 16th. Advance sale good. Milton Nobles comes 23d and 24d in Phoenix and Interviews. The Leavitt and Pastor Specialty company booked for 28th.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Roland Reed in Cheek, 14th and 15th, to fair business. Play well received. Callender's Minstrels, 19th; Sol Smith Russell, 23d; Buffalo Bill, 26th; Pastor Leavitt combination, 28th.

Academy of Music (William Foster, manager): Grace Cartland opened a three nights' engagement 14th, to light but well pleased audiences. Whiteley's Hidden Hand 29th and 30th.

DAVENPORT.

Burtis' Opera House (A. L. Skeels, manager): Ben Maginley in A Square Man 11th, to good business. Mr. Maginley did some very fine acting, and a good impression remains. The colored whistler created a furore by his extraordinary performance. Roland Reed in Cheek 16th.

German Theatre (John Hill, proprietor): Will open 17th (the twenty seventh anniversary) with the regular stock in Keppen's Erben (His Legacy). The company comprises some of the finest German professionals in the country. Manager Hill has engaged Anna Wagner, formerly of Berlin, as leading lady, and the company will be a strong one. It is the intention to play the towns and cities within a radius of a hundred miles.

OSKAHOUSA.

Masonic Opera House (G. W. Beecher, manager): Richards and Pringle's Georgia Minstrels 9th, to very large gallery audience; light below stairs. Grace Cartland Dramatic company 12th and 13th (Soldiers' Reunion), to good business in spite of counter attractions.

OTTUMWA.

Fay Templeton Opera company 6th, and Cartland-Murray combination 8th and 9th, to good business. Georgia Minstrels 11th, to light house, and Loretto Wells 15th, to fair.

KANSAS.

TOPEKA.

Topeka Opera House No. 1 (Lester Crawford, manager): Fay Templeton's engagement commenced 11th, the company producing Pirates of Penzance, Billee Taylor, Mascotte and Olivette. First three nights there was standing room only. Fay sustained her former reputation, and proved herself a favorite. Seth Crane has improved much since last season, and his Merrimac in Olivette is the best we have seen.

Topeka Opera House No. 2 (George Crowther, manager): This elegant structure was formally opened 11th by the Abbott Grand Opera company, in Sonnambula, and the following remainder of week: Colleen Bawn, King for a Day, Chimes of Normandy, Lucia and Fra Diavolo. Business was large all week—first three nights standing room was at a premium. Adolph Adams' new opera, King for a Day, attracted a packed house. The costuming was the finest ever seen here and stage setting perfect. The cast was:

Nemes, Emma Abbott
Zelma, Lizzie Annandale
King, Alonzo Stoddard
Kador, John Gilbert
Zizel, Gustavus Hall
Hoff, Valentine Fabrice
Slave, Arthur Connell
Atar, William Broderick
Zephoria, William Castle

Lukens' Opera House (G. H. Lukens, manager): The Louie Lord combination this week to good business.

Park Theatre (J. G. Searle, manager): Several new faces this week.

Arena: Forepaugh's circus drew crowded tents both afternoon and evening of 14th.

Item: Hon. James G. Blaine occupied a box at House No. 2 when Lucia was presented. Score 1 for No. 2.

KENTUCKY.

LEXINGTON.

Opera House (R. B. Marsh, manager): Thatcher, Primrose and West tested the capacity of this house 11th. The "standing room only" card fluttered in the breezes long before the curtain lifted.

Item: Harrodsburg, a neighboring city, has just finished one the cosiest opera houses in the interior.

LOUISVILLE.

Macaulay's Theatre (John T. Macaulay, manager): A crowded house greeted Colville's company in Taken from Life at the opening of the season 11th; large business was played to during the week; the piece meeting favor from all. The prison scene is particularly well set. Booked: Minnie Madern in Fogg's Ferry, 18th, week. La Belle Russe, 25th, 26th, 27th.

Louisville Opera House (John T. Macaulay, manager): An exceptionally fine performance in minstrelsy was given by Thatcher, Primrose and West's company 12th, 13th, to standing-room only.

Masonic Temple (William Meffert, manager): Tony Pastor's company produced a prime specialty to large and well pleased audiences 12th, 13th, 14th.

Buckingham Theatre (Whalen Brothers, managers): A taking specialty was given to packed houses 11th, week. The after piece is a leading feature.

Items: Frank Farrell, Tom Maguire and Major Burk were in town last week.—Manager Macaulay has, during the Summer, greatly improved his theatre.—Lester, Allen and Ransome's Across the Atlantic company, under the management of E. G. Brown, will open early in the season at Macaulay's.—Tom Maguire and Major Burk are contemplating the organization of a novelty in the specialty line to take the road during the season. San Francisco is determined upon as the opening stand.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): State elections, the cyclone and Mastey's Tourists created sufficient uproar, 11th and 12th, and all well received. Mastey needs another Carrie Swain, and if he does not realize this fact let him exchange for an evening and watch the performance. John Long is his strongest card, and with a bright soubrette his success would surprise him.

Items: The Wilbur Opera company left New York for this city by boat Monday, as

a pleasure trip, and were due here early Wednesday. They struck the cyclone, got drenched, and were all sea-sick and demoralized on reaching here Thursday. They gave a fine rendition of Olivette Friday, however, and before a large fashionable audience they were enthusiastically received. The company is a fine one, the costumes magnificent, and in the Mascotte they were at their best.—Joe Levy was in town Thursday, en route for the Quaker City to complete arrangements for his Silver Dollar attraction. He looks well, and has a circular for THE MIRROR.—Frank Curtis started Wheelock in Detroit 11th.—The Rentz Santley troupe, Charles L. Davis, Barrett and The World next week.—The town is flooded with Alvin Joslin and Barrett printing.—There was a tremendous advance sale of seats for the Stockbridge course to day.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (George Hackett, manager): Kate Claxton 12th, in Two Orphans, to fair house. C. L. Davis 13th, to a jammed house. Good many turned away. Palmer and Ulmer's Danites 14th and 15th, to fair house the first night and small the second. James O'Neill, in An American King, 16th, to a small but appreciative audience. The curtain was rung up twice, and Mr. O'Neill recalled at the end of Act Three. Should he return he will have a full house.

FITCHBURG.

Whitney's Opera House opened 6th by Duprez and Benedict's Minstrels; to a small house. The Fifth Avenue Comedy company commenced its week's engagement to a small house, owing to a storm. The house since have been fair.

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers): The event of the week was the appearance of James O'Neill in An American King 14th. The house was only fair, on account of stormy weather; but those who braved the elements were well repaid. There were four recalls at the end of the third act.

LOWELL.

Huntington Hall (John F. Cosgrove, agent): Morlacchi had a poor house at her benefit 9th, when she presented the French Spy, supported by local amateurs. The tickets are selling rapidly for Leavitt's Minstrels 18th; Bob Tyrrell, the tenor of this company, is a Lowell boy. Emma Hendricks, W. J. Shea, and George Maddox, are in the company, which will present East Lynne, 19th; U. T. C. matinee 20th, and Colleen Bawn in the evening. The Wilbur Opera company in Olivette, comes 21st.

Music Hall (Simons and Emery, lessees): B. McAuley, 11th and 12th, in A Messenger from Jarvis Section and The Jerseyman to fair houses; the support is not so good as it was last season. Lawrence Barrett in Hamlet 18th.

LYNN.

Music Hall (J. F. Rock, manager): This has been a week of minstrelsy. Baird's Minstrels came to good business 12th, and Leavitt's No. 1 company drawing an immense house 16th. In point of refinement and elegance of appointments, the last named is the finest that has ever visited us.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Carrie Swain 12th, in Cad the Tomboy, to fair house. Duprez and Benedict's Minstrels 13th, to a good audience. Collier's Lights of London 14th, 15th, 16th, to crowded houses. Leavitt's Gigantean Minstrels come 23d; Wilbur Opera company, 26th; Herne's Hearts of Oak, 26th; B. McAuley, 27th, 28th; Kate Claxton, 29th.

TAUNTON.

Music Hall (A. B. White, proprietor): Baird's Minstrels gave a fine performance 11th, to a small but well pleased audience. C. L. Davis 12th, to standing room only.

WORCESTER.

Dramatic season opened this month, with prospects of good houses, under new management. House renovated and improved during Summer, and is appreciated by the public. Past week James O'Neill, in An American King, played to fair house. The play is good and must take well during the season. Saturday, 10th, Carrie Swain in her new piece, Cad, the Tomboy, played to light house. It can be made a pretty play, but under some pruning. Coming week: Leavitt's Giganteans, 20th; Nobody's Claim combination, 22d; Strakosh English Opera, 23d. The sale of seats for twenty-fifth annual musical convention in Mechanic's Hall, 25th and 29th inclusive, very large.

MICHIGAN.

DETROIT.

The production of Wardour, by Joseph Wheelock, at Whitney's Opera House, was an affair of some moment. The play is a dramatization of The Frozen Deep by Town send Percy and Leonard Grover, the latter supplying the comedy element, which is given ad nauseum, one whole act being devoted to the alleged comedy, and after the first performance was cut entire. With this exception, the piece is a good one. Mr. Wheelock has at once stepped into the favor of Detroiters and by his excellent acting, his quiet earnestness of purpose and force, carried the audiences with him. The support is both good and bad, Lillian Joyce and Max Freeman being the latter, neither seemed to have the slightest conception of the characters they were portraying. The scenic and mechanical effects were well gotten up. Business fair. Hess Acme Opera company week of 18th.

At the Detroit the Meteors gave a good performance 11th, 12th and 13th to good business. Baum's Maid of Arran opens 18th for three nights, followed by Corinne Merriemakers. The specialty company at the Park played to good business. Little Four combination week of 18th. Manager F. C. Whitney has fitted up an elegant office in his theatre for the use of the managers and the press. This will be appreciated especially by the latter. It is well furnished in rosewood. W. Robinson intends to again start out with Sunlight of the Sierras. He closed his season at very short notice a short time ago, at Hamilton, Ont.

Fred Foss has severed his connection with the business management of Willie Edouin's Sparks and goes to Mt. Clemens for his health. Charles Hall, business manager of Chaff, went to St. Louis 16th on business connected with Pearl Eyttinge. James La-trop, manager Whitney's Opera House, London, Ont., has been discovered after his mysterious disappearance some weeks ago. He was the victim of some confidence game, the particulars of which he is very reserved about. He was in town 14th. Andrew Haight secured judgment against W. C. Coup for \$7,000 on the 14th. Mr. Coup returned from New York the 12th and says he will bring out the biggest show he ever had

next season. Maybury, Pullman and Hamilton's Circus which was attached for \$6,000 at Columbus, S. C., was partly owned by Detroiters. Blanche Fontainebleau, who has been very ill at Hot Springs and was provided with tickets by the Actors' Fund to enable her and two daughters Leona and Ella to reach New York, was taken violently ill here on the 13th and had to be removed to St. Mary's Hospital. No hopes of her recovery are entertained. They are destitute and their baggage has been attached to pay board bills. Mr. and Mrs. Charles O. White have been very attentive to the invalid.

H. McCartney for five seasons treasurer of Coup's Circus, has been engaged by the Buffalo Courier company. W. A. Luby, of Kalamazoo, who about two years ago wrote a tragedy on the assassination of Lincoln, has just finished a five act comedy entitled Nogga. J. D. De Zielinski (the small boys call him "smellwhiskie") who has been for some time musical critic of Chaff, has received his discharge.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Harry Webber in Nip and Tuck 13th, to a \$300 house. Bertha Welby in One Woman's Life, 14th and 16th. Fair houses. Tony Denier's Humpty Dumpty 16th.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Baum's Maid of Arran company, 11th and 12th, to fair business. The company is first-class and includes Frank E. Aiken, Genevieve Rogers, Louis F. Baum and Agnes Hallcock. They carry their own scenery, which enables them to put the pieces on in good shape. Tony Denier's H. D. company was greeted by a large and well-pleased audience 18th. The specialties were excellent. Booked: Bertha Welby in One Woman's Life, 22d and 23d; The White Slave company, 25th to 30th (Fair week); W. J. Scanlan, October 2 and 3.

Smith's Opera House (W. B. Smith, manager): Manager Smith reports good business during the past week. A very good variety bill is given, in which the following appear: Spence, Sawtelle and Bunnell, musical trio; Joe Mealy and Nellie Hague, sketch artists; Hanley and Logan, song and dance artists, and the comedian, Lew Tatum.

Items: Your correspondent, together with the members of the local press, had the pleasure of inspecting Redmond's new opera house evening of the 6th. The house has been over a year in course of construction, and although not quite finished, will be ready for the opening 18th. It has a seating capacity of 1,400, divided as follows: Parquettes, 400; balcony, 600, and gallery 400. It is furnished with plush upholstered opera-chairs, has numerous exits, a spacious lobby, ladies' toilet room, check-room, and four fashion boxes, besides the regular stage boxes. The stage is 32x65, and is mounted with thirty sets of scenes. The drop-curtain which, together with the scenery, is the work of Graham and Moses, faithfully represents a scene in the City of Damascus. The act-curtain is of the drapery order and is very handsome. The initial attraction will be the original Madison Square Theatre company in Esmeralda; 25th, 26th, 27th, Roland Reed in Cheek; 29th and 30th, Hanlon Brothers in their Voyage through Switzerland. The house will be run on first class principles, and Mr. Redmond has reason to be proud of his truly beautiful theatre. Ed. P. Thayer will be the manager.—The new drop curtain, which is being painted for Powers', will be finished by the 18th. It will be the finest ever seen in this city.

MUSKOGEE.

Opera House (F. L. Reynolds, manager): Tony Denier's Humpty Dumpty to immense business 12th; house \$618. Baum's Maid of Arran to very good business 14th. Audience well pleased.

MINNESOTA.

ST. PAUL.

Opera House (Charles Hains, manager): Dr. Charles Slade gave a spiritualistic entertainment to a very large and highly pleased audience, 11th. Sol Smith Russell in Edgewood Folks, three performances, 15th, 16th, to good houses. Edgewood Folks is in reality a one-part piece, with Mr. Russell in his specialties as the central figure, yet the company is a good one and give a very smooth performance. Bookings: Mne. Stephany in Oudarde, 18th and 19th; Charles Gardner in Karl, 20th and 21st; Rice and Hooley's Minstrels, 22d and 23d.

Wood's Opera House (Col. J. H. Wood, manager): The performance for the week opened with an olio, in which appear Dan, Gusie and Baby Hart, Effie Masters and Frank Lamondue. Then followed the drama of the Child Stealer, the title role being admirably sustained by Effie Johns. The characters assumed by Miss Seymour, Robert McNair, Harry Freeman and Harry Brooks were well sustained. Attendance good throughout the week. John W. Ransome in Across the Atlantic, week of 18th.

Item: Conley's Varieties continue to draw good houses. Several new stars are engaged for ensuing week.

MISSOURI.

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Edlin, W.
Edouin, Willie (3)
Emma Abbott Op. Co.
Eyring, Harry
Evans, Frank, Mgr (3)
Elliot, Wm. J.
Ella, H. W. (3)
Fraessa, Marie
Fletcher, Samuel
Floyd, G. W.
Foss, F. D.
Fowler, W. W.
Franklin, Mort
Glehart, W. F.
Goodrich, Joan
Gardiner, U.
Granger, Willis
Ganly, W.
Griffin, Richard H.
Garthwaite, Fanny
Garey, J. K. M.
Gamp, L.
Gillmore, H.
Harrison, G. W.
Hooy, George
Herbert, Amelia
Harriot, Fred (3)
Hanley, M. W.
Harris, Julia
Hardie, George
Harrison, Alice
Hess, C. D. (4)
Hartman, Lillian M.
Harris, Hamilton (3)
Hayden, W. E. (3)
Hurt, Felix
Hoey and Hardie (3)
Horne, Jas. A. (3)
Harrison, Louis (3)
Harts of Oak Man g.
Heywood, Wm.
Jefferson, C. B.
Joslyn, Alvin
Jarrett, Perry
Kyle, Mr. J. W.
Knight, George S. (3)
Keane, James K.
Kiddier, Chas. (3)
Kauffman, E.
Kimbal, K.

The New York Mirror has the Largest Dramatic Circulation in America.

FREQUENTLY abuses creep into the provincial system of a dramatic paper, but considering the large number of people employed causes for grievances are few and far between. THE MIRROR takes especial care in its selection of out-of-town representations, respectability as much as reportorial ability on the part of an applicant being taken into consideration. We have four hundred names on the roster of our provincial corps. In the past we have never received more than four or five complaints each season against individuals who have overstepped the bounds of their position in making unreasonable and unauthorized demands for favors upon managers. When a complaint is sent us it always receives careful attention, and if after investigation we find a correspondent has transgressed our instructions he gets his dismissal at once. Such transgressions are so rare, however, that they can scarcely be taken into account. We take extreme pride in our faithful band of distant co-laborers.

Looting Our Managers.

The daily papers appear to have agreed among themselves to resent every attempt that is made to place a melodrama before the public. Their critics have voluntarily enlisted as a sort of dramatic constabulary for the protection of the community, sworn to annihilate plays that are being transported to this country by almost every steamer. Already they have declared no quarter, and tooth and nail, have fallen upon two of the most extensive melodramatic productions of the season. With the excitement of the unnatural slaughter still upon them, they hungrily lie in wait for the next victim, continuously yelling the while for more managers to loot.

But the managers don't need to be looted; the public don't want to have them looted. The critics are falsely arraying themselves like Arabi Bey and the Khedive's military against a just and lawful power. It is none of their business whether the public want melodrama of opera bouffe, tragedy or farce, tattooed men or two-headed women, for the public to-day are supposed to be able to select for themselves the class of entertainment they most want, and it is an impertinence on the part of the critics to arrogate the right of dictating the kind of amusements they shall avoid. What do the 100,000 readers of the Herald care about Mr. White's personal views on the subject of the melodramatic craze? What do the 20,000 readers of the New York Times care for Gummy's antipathy to everything that the mass of theatre-going people crave? Why should Mr. Dana foist upon the admirers of his trenchant journal the spiteful paragraphs of Mr. Laffan, or the cynical and superficial comments of a bilious college professor? What weight does Tom, who lives at the club, or Dick, who maintains a wife and family on Murray Hill, or Harry, who sells tape over a dry-goods counter, place upon the utterances of any of these journals when determining upon the style of theatrical performance that tickles him most? It is an insult to the people that support the drama to imagine that they are incapable of judging for themselves, and the sooner Mr. Bennett, Mr. Dana, and Mr. Ford learn this, the sooner will the dramatic departments of their papers be entitled to the respect and consideration of their readers.

The trouble is that the editors and critics are all laboring under a misconception of the relation their theatrical columns bear to the stage and to the public. They all view the drama from a plane that is elevated far above the comprehension, or at least the appreciation, of the majority of the persons for whose eyes they are intended. In shooting above the existing popular taste, they fail in the performance of their duty. They are not the censors of the theatre, and, although they are arrogant or ignorant enough to believe that they are, they will never succeed in getting any number of conformists to that belief.

The laws regulating public exhibitions are sufficiently stringent to guard against the invasion of anything calculated to disturb the moral equanimity of the community. The press, therefore, can be of no service in this regard, except to call the attention of those in authority to breaches of public decorum. Theatre-goers require no further protection than this. The public, as we have said, is properly quite capable of selecting the form of amusement it best needs. The offices of the press, therefore, are not wanted in this respect either.

What, then, is the critics duty to the public? It is not to snarl and carp at exhibitions like the prevailing melodramas, to which they are personally antagonistic, but to exercise their acumen in fairly, honestly and without bias, and always bearing in mind the immediate requirements of amusement seekers, to act as a faithful guide, pointing out those plays and actors which will furnish the most entertainment to pleasure-seekers, and substantiating his judgment by the presentation of sufficient evidence that it is correct in every particular. If he adopted this course, the critic would become valuable to those for whose benefit he labors, and actors, managers, and dramatists as well would be enabled to make themselves thoroughly acceptable to their constituents in thus having, as it were, the pulse of the public constantly within their reach.

In the meantime managers are suffering by the wholesale and unreasonable looting to which melodrama is being subjected. We are hostile ourselves to much of the trash that is being showered upon us in the guise of this particular kind of play, because it is unsightly and destructive to the symmetry of legitimate art; but in that portion of THE MIRROR devoted to a critical chronicle of what is going on at the theatres no reflections of this hostility are allowed to enter. We have no objection to the sage and prosy reviewer giving vent to his outraged feelings as much as he may choose in the uncut pages of the magazines that con-

sent to give publicity to his growls against melodrama or anything else, in the interests of the exceedingly high dramatic art he affects. But your true dramatic critic will realize that his mission is being fulfilled when his criticisms come to be looked upon as accurate, respectable, entirely reliable guide-boards, that will be read by those that run.

Henry Lee.

The features of Henry Lee, which are pictured on our title-page this week, are as familiar as those of almost any young actor now before the public. His acting is marked by the care and intelligence of a genuine artist, and his improvement has been exceedingly rapid. He ranks with the first juvenile leading men in this country, and we are glad to say he fully deserves the distinction. Personally he is a most agreeable man, possessing an implacable equanimity of temper and social qualities that popularize him among his fellows.

Mr. Lee is now acting with Laura Don in A Daughter of the Nile. His admirable performance of Angus Somersdyke has contributed much to the gratifying success of the play. He does not go out on the road with the lady's company, however, although a contrary impression has gone abroad, for which we are led to believe Miss Don herself is responsible.

Personal.



CAREY.—Above we print the portrait of Edna Carey, the charming young actress who has made a hit as Hetty Preen in Collier's Lights of London. She has been quite ill; the other night she was unable to appear, her part being taken at short notice by Lizzie Hudson, who doubled it with that of Bess Marks. Miss Carey is young, beautiful and richly dowered with dramatic talent. She has a bright future ahead.

HUB.—The Hub is well represented here managerially this week. George Tyler, Fred and Fawdon Vokes and John Stetson are in the city.

CHERIE.—A stylish village cart is driven in the park every afternoon by Adelaide Cherie. The actress and the cart being equally attractive, much attention is devoted to both by the frequenters of the eastern drive, which is the "Rotten Row" of our fashionable pleasure ground.

HOWE.—The presence of Dr. Frank T. Howe, city editor and dramatic critic of the Washington National Republican, in town over Sunday, was the cause of much jollification among his numerous friends. Dr. Howe is on his way to Boston and a watering-place in Maine, where he will sojourn a few days before returning to his post next week.

SHRIVER.—John S. Shriver, the accomplished critic of the Baltimore American, got home last week after enjoying an extended pleasure tour through Great Britain, France, Germany and Switzerland. He did all the foreign theatres, but likes our edifies and actors better. He resumes work this week on his paper.

BOWSER.—In Salt Lake, on the 30th inst., Charles Bowser finishes his season as Pittacus Green with the original Hazel Kirke company and returns to New York. He writes THE MIRROR from San Francisco: "The Union Square company are doing a very large business at the California Theatre, and we are crowding the Baldwin with the ever verdant H. K."

BAYLEY.—Just before going to press we learn that Eric Bayley has been heard from. R. E. Stevens has received a letter from him with instructions to cancel dates. The reason assigned is that Bayley's property is all in Chancery, owing to his divorce suit, and he cannot use his funds to back the American tour. It was to have lasted thirty-two weeks, with London Pride, The Squire and Queen's Shilling as repertoire, and Jennie Keiforth, Raymond Holmes, Amy Northcott and William Royston in the company.

A Talk With Modjeska.

Madame Modjeska arrived on the Adriatic on Monday afternoon and proceeded to the Clarendon Hotel, where she received the representative of THE MIRROR.

"I am very, very glad to get back to America," said the actress, "for it seems to me like my second home. In no other country, except Poland, have I spent so many years as in America, and I have visited every portion of the United States, being kindly

dealt with at all the places I visited, and always meeting with success. It is over three years since I left America. It was, I think, in June, 1879, that I returned to Poland. In October of that year I commenced an engagement in that country, playing in the Polish language. My success was very great and my engagement of four months was a most satisfactory one. In May, 1880, I went to London to fulfil an engagement of one year. During this period I enacted a number of characters; but my greatest success was in Heartsease. This play, as you know, is virtually the same as Camille, unless, perhaps, the name grated harshly on sensitive ears. It proved to be one continued success, and so great was the demand for seats that the management were compelled to put in extra stalls, which, out of compliment to me, were called Modjeska stalls. I have always been successful in England, and have been well received in society there. After a short vacation, I commenced a second engagement in London in October, 1880, and played to July, 1881. During this time I played in Adrienne Lecouvreur, Heartsease, Romeo and Juliet and Juana."

"What success did you have in the latter play?"

"My acting was highly praised; but somehow—I cannot tell why—the play was not a success. I purchased it from Mr. Wills and imagined I had a perfect treasure, for it seemed to me to have all the essentials of a good play. After I had bought it a number of managers tried to secure it, and if I had desired to dispose of it, I could have sold it for many times the sum I paid. But when it was produced the critics all made a fierce onslaught upon it. They praised my rendition of the character highly; but condemned the play. I finally concluded to abandon it, and substituted Frou-Frou in its place. In this character I received the highest praise from the London papers. I then made a provincial tour through England, concluding Christmas, 1881."

"Next I returned to Poland, and for three months played in Polish to overflowing houses. In April, 1882, I went again to London and commenced an engagement at the Haymarket in Odette. My success was so great that I played that character continuously until July. Then I took a brief rest and once more braved the waves of the Atlantic Ocean."

"Have you anything to add to the knowledge already had of your American tour?"

"Nothing. I am now under Mr. Stetson's management and will make a long tour of the States, visiting the principal cities. My engagement extends to May, 1883. I shall be supported by an excellent company. My first appearance will be made in Boston. I shall play in New York in December, and I assure you I shall be very glad to have the opportunity of again appearing in a city where I have made so many kind friends. Both my husband and myself love this country, so much so that my husband has already decided to become an American citizen. Indeed he has already taken out his first papers, and therefore we feel ourselves almost Americans."

Theatre License-Money.

The licenses granted to theatres are more than a simple permit allowing dramatic entertainments and other kinds of amusement. They are, in addition to being permits, certificates or receipts for monies exacted of managers and applied as revenue to the local government; though in this City of New York they are diverted toward the support of a reformatory for juvenile delinquents. Raising revenue by means of licenses, for which all proprietors of places of amusement must pay a comparatively large sum of money, is perhaps of doubtful propriety; but that is a question not intended to be raised here. There is little probability that theatrical licenses which produce revenue will be abolished, at least for a long time. And if so, and since the revenues from theatre sources foot up to such a sum that they can be turned to profitable uses, the consideration as to what uses they shall be properly applied, when not paid directly into the common local treasury for the general expenses of the locality where paid, should receive fitting attention.

The revenue derived from places of amusement in the City of New York is now directed by law to be paid to and for the benefit of the Society for the Reformation of Juvenile Delinquents. That legal requirement is only to be stated, and it is at once accepted as implying that places of amusement are somehow responsible for the delinquencies of youth, and consequently should be assessed for the maintenance of the delinquents while undergoing a reformatory process in a public institution. That such an opinion is professed to be held by a few persons of a particular class—a class not readily definable and by no means to be associated with the majority of good church-going people—has at times been publicly expressed, and found its way into the columns of the press; but that opinion has no existence with people of general intelligence, and whose knowledge of mankind is not confined to the limits of their own social circle.

The performances given last Spring for the benefit of the Actors' Fund suggest to us the propriety of paying the revenue now derived from licensing theatres directly to that fund. To apply the license-money in this manner would be equitable; it would be fair as between the business upon which the tax is levied and those who are to enjoy its

benefits; and it would relieve the theatres from the ungenerous implication that they are by some means responsible for the delinquencies of boys.

With the object of hereafter making the license monies collected from amusement places in New York City payable to an association whose fitness by name and purpose to receive the same will not be questioned when compared with the one now designated by a statute of the State as the beneficiary, the draft of a bill is herewith submitted. If opposed, either as it now reads or by the addition of such amendments thereto as the experience of managers and actors may suggest, it should be introduced in the Legislature during the coming session:

An Act in respect to license monies paid by or derived from theatres and other places of amusement in the City of New York.

Section 1. All monies now or which hereafter may be required by law to be paid for licenses by managers of theatres and other places of amusement in the City of New York, shall be paid, after the passage of this Act, to the Actors' Fund Corporation of said city, for the benefit of such recognized members of the dramatic profession as the officers of that society shall, from time to time, judge to be in need of pecuniary aid, and no part of such license monies shall be paid to any other society.

Sec. 2. The Treasurer of said Actors' Fund, on the first day of every year, shall prepare a full and complete statement of all monies paid for licenses, as mentioned in the first section of this Act, and received by him, and how and where held, deposited or disbursed, giving full details of the uses to which the same have been put, and shall cause copies thereof to be furnished to not less than two dramatic newspapers published in the City of New York, if there shall be that number of dramatic newspapers published in said city, and also in the City Record, a journal printed in said city; but nothing herein contained shall be construed as authorizing the said Treasurer to pay for the publication of said statement out of said license monies.

Sec. 3. The said Actors' Fund is hereby authorized and empowered by its regularly elected or appointed officers, proceeding in accordance with the rules and by-laws of said society, to receive, and sue for and collect all or any monies due or legally claimed for licenses from the manager or proprietor of any theatre or other place of amusement in said City of New York.

Sec. 4. All Acts and parts of Acts inconsistent with any of the provisions of this Act are hereby repealed.

Sec. 5. This Act shall take effect immediately.

Colonel McCaull's New Tenor.

Among the few Americans who have achieved success as singers in Europe is Signor Perugini, who returned to this country last week. He made his first appearance at Indianapolis with the Holman Opera troupe, as Cinderella, when but eleven years of age, having at that time a phenomenal soprano voice. W. H. Crane and Adele Gratton were members of the same company. Three years later, at the Front Street Theatre, Baltimore, the boy's voice broke for the first time, and he was compelled to give up soprano parts. After playing at Mobile his voice settled into a fine tenor, and he again entered the Holman Opera troupe, playing Fritz in Le Grande Duchesse. Later he joined the Oates Opera company and sang Francis I. in The Field of the Cloth of Gold, at the Olympic Theatre in this city. The beauty and purity of his voice attracted the attention of Hess, and he was engaged as second tenor in the Hess Opera company, Caroline Richings, Castle and Campbell being also in the troupe. At this time the young man was known as John Chatterton. By advice of friends he quitted the stage and devoted himself to study under Alberto Laurence for eighteen months, reappearing as Fredolin in Le Roi Carotte at the Grand Opera House, with Mrs. John Wood, Rose Hersee, Emma Howson, Ella Dietz, Stuart Robson and John Broughman in the same company. In May, 1871, he left for Europe, and was engaged, two days after his arrival, by Carl Rosa, remaining tenor of his troupe until Parepa's death. He afterward was engaged by D'Oyly Carte for three years and sang Ange Pitou for one hundred and fifty nights, with Dolara, in Madame Angot's Daughter, through England. The English press were unanimous in recommending the tenor to study for Italian opera. He took their advice and went to Milan, studying under Ronconi and other noted teachers for eight months, making his debut in Italian opera at the Theatre Manzoni, Milan, in 1878, in The Barber of Seville. Previous to going on the Italian stage he changed his name to Perugini for family reasons. He sang in the principal cities of Europe with great success, supporting such artists as Blanche Davenport, Marie Roze and Gerster. He was re-engaged at Bucharest, Roumania. In 1879 he returned to America and created the role of Faust in Mephistopheles, George Conly playing the title role. He next was re-engaged by Strakosch as tenor for Gerster. He is now under engagement with Colonel McCaull and will appear at the New Casino on Oct. 16.

"Although my name is Italian," said Signor Perugini to a MIRROR representative, "I am a New Yorker, and am proud of my native city. I have had to fight my own way, and it was up-hill work sometimes. Once I was in deep distress at Florence, when Mrs. John Wood kindly furnished me with means. Rest assured I will never forget her kindness. It was only one instance of this lady's generosity."

Signor Perugini's appearance is prepossessing, and his success in overcoming apparently insurmountable difficulties is proof of the "go-ahead" characteristics of the New Yorker.

The Usher.



In Oshering
Mend him who can! The ladies call him sweet.
—LOVE'S LABOR'S LOST.

The dog used by Brooks and Dickson in the Roman Rye belongs to Mrs. John Norton, who plays Gertie Heckett. It is a remarkably intelligent animal, reasonably expressive in countenance, graceful in pose, and thoroughly up in the technique of canine stage business. But he is painfully deaf and therefore experiences considerable difficulty in catching his cues. His tail has a wag that has fully as much meaning in it as the noblest sweep of Edwin Booth's arm. On Monday night he very justly shared the honors with the other actors, receiving an enthusiastic call before the curtain after the third act. Somebody sent a basket of flowers to him over the footlights. He worked his tail gratefully, but he meant that expression of appreciation no more than most professionals usually do; a nice beef bone would have been infinitely more acceptable. On dit that Dorcas Matthews is arranging a reception to the new-comer, which will be given in the back room of the Criterion on Saturday night.

The ushers at Booth's are green hands evidently. One of them took my coupons Monday night, meandered up and down the aisle four or five times, and finally stopped in front of two aisle seats that were occupied. "These seats don't belong to you," he said to the gentleman nearest him. "I've got checks for 'em," said the gentleman. "Show them to me," demanded the usher. The occupant did so, while I began to get mad at the stupid usher. "98 and 99, sure enough," said the latter, grinning. "Let me see my coupons," said I. They called for 89 and 90. After some more blundering the seats were found. On Tuesday, at Haverly's, another dolt took me down the left aisle to get to two seats that were directly on the middle aisle. I didn't discover his mistake until a whole row of people was disturbed. These men ought to be kept in the theatre two or three days to glean a faint knowledge of the geography of the auditorium.

Enterprise was shown by Laura Don and Harry Mann Saturday night. On account of the postponement of The Roman Rye hundreds of people were turned away disappointed. A small army of urchins distributed among them handbills for the Standard. Miss Don's read: "What shall we do? Why, go and see A Daughter of the Nile, etc." Harry Mann's was less imperative, but quite as effective: "You will wish to go somewhere this evening. Now, the most enjoyable place is Haverly's etc." Lots of extra dollars found their way to the two houses in consequence of this neat and prompt bit of advertising.

The Trouble in Brooklyn.

On Saturday evening, after a good-sized audience had assembled in Haverly's Theatre, Brooklyn, Manager McConnell appeared before the curtain, and after apologizing for the non-production of The Mascotte, dismissed the audience, who received back their money at the box office. The closing of the house for that evening was due to the fact that the managers of the Norcross Opera company had refused to pay for costumes purchased of Mr. Haverly. It appears, according to Manager McConnell's statement, that Isaac Norcross had bought costumes for which he was to pay Mr. Haverly \$1,300 in \$100 weekly instalments. Ben Gregory, knowing of this, became a partner with Norcross, and, according to the latter, assumed all responsibility. When the company reached Brooklyn the managers were behind in the first two payments, no money having been paid up to that time. The sum was to be taken out of the Brooklyn receipts, as well as \$100 for the week in that city. Gregory objected to this on Saturday afternoon and threatened to close the theatre if Haverly insisted on taking out the money. Gregory agreed to allow the company to go on if \$1,600 salary was guaranteed.

"This was simply ridiculous," said Manager McConnell to a MIRROR reporter. "Mr. Haverly said that he would be responsible for that night's salaries, and Gregory went behind the scenes, ostensibly to inform the company; instead of which he was found haranguing them and telling them that their salaries were not guaranteed."

"But the members of the company are out

In a card in the Brooklyn Eagle saying that they were willing to go on?"

"That is pretty true. All the members except Carleton and the chorus were ready to go on. In spite of Mr. Carleton's card, I say he refused to go on, and he is a liar! He sent out twice for his salary and I sent in on the stage and asked him to go on. He said he would not. Then Norcross himself begged Gregory to let the play go on; but Gregory refused to allow it. Harry Brown and the other principal artists were willing to sing rather than disappoint the audience; but Carleton and Gregory would not allow it. I don't think that Norcross was to blame; the fault was all with Gregory. The whole affair was simply an attempt of the Norcross company's managers to get rid of the payment of the money they owed. The same thing occurred twice before at the Germania Theatre in New York. On Friday night Gregory drew his share of the money and positively refused to let Norcross have a cent. He also promised that the salaries would be paid on Saturday night. The truth is he did not have \$1,600 to pay the salaries with, and that is the reason that he would not allow the curtain to go up, it being the easiest way of getting out of it."

"Have you taken any legal action?"

"Yes. Mr. Haverly has brought suit, through Howe and Hummel, to recover the sum of \$5,000 damages from Gregory. He is also about to obtain an injunction on Colonel Sinn, preventing him from paying any of this week's receipts from The Merry War to Gregory. The members of the company, therefore, are not likely to receive their salaries very soon. I greatly regret that the house was closed, and I desire the public to understand that neither Mr. Haverly nor myself are responsible for it. I have published a card to that effect in the Brooklyn papers. The closing of the house was due entirely to Gregory and Carleton."

Eric Bayley's Eccentricities.

Mr. Eric Bayley seems to have taken leave of his senses. Before he started with Mrs. Bayley for England, a couple of months ago, he had arranged to return to this country with a company. The party was due in New York, according to the star manager's plans, about September 11. From the date of his departure up to the time that we write nothing has been heard of Mr. Bayley. Mr. McKiver, of Chicago, with whom he was under contract to open Sept. 25, has been obliged to look around and find another attraction to fill the time set apart for the truant party. About fifty or sixty other managers find themselves in the same predicament, and Mr. R. E. Stevens, who had been retained by Bayley to manage the tour and book his company, has been reluctantly compelled to notify these people that his principal is not going to come to time. There will be difficulty in filling in the cancelled dates with other attractions, because there are more companies than the theatres of the country can reasonably accommodate this season; but the failure of Bayley to put in an appearance will cause the local managers great trouble and annoyance on account of disarranging their plans and peace of mind.

Although we suspected Mr. Bayley's intentions some time ago, the first official notice of the abandonment of his route came in a letter from Mr. Stevens a few days ago. "The date," he wrote, "having passed that was fixed for the arrival of Mr. Eric Bayley and company, and my failure to receive a reply from him either by letter or cablegram, leads me unwillingly to the conclusion that he has abandoned his proposed tour."

Mr. Bayley's absence or presence is of very slight interest to the public or profession, except, as we have remarked, that its managers may be considerably inconvenienced thereby; but on general principles we must object to his conduct, which is not only singular, but dishonorable and insulting to those who reposed confidence in his agreement to fulfill business obligations. The instincts of a gentleman—we are forced to believe by Mr. Bayley's many misadventures that he is not a man of business—would have prompted some action more in accord with the prevailing ideas of fair dealing and honesty. If Mr. Bayley made up his mind after reaching England to return no more to our shores, he might at least have notified his anxious manager and the people with whom he had contracted to play of his inability or his refusal to come out. If this would not have placed the integrity of his motives beyond question it would at least have avoided much confusion and vexation among the managers who had booked him, besides leaving him a chance to come to America at some future time and make another tour if he wished.

Until Mr. Bayley is heard from—if he should finally condescend to communicate his whereabouts and excuses to this side of the water—all theories as to the reasons for his non-appearance are merely of a speculative character. We imagine, however, that the lack of available funds is the most probable cause. It is generally understood that his wife, Myndha Bayley, supplied the money for his theatrical exploits. If this be so, his absence is easily accounted for. Mr. Bayley left here with his wife in charge, after the demouement to the lamentable scandal with which the columns of the press teemed at that time, his intention being to return her to her family in England. If he carried out his resolve it is natural that he found himself unable to bring his company to New York as

arranged, and so abandoned the whole business without a word of explanation. In that case it is not beyond belief that he immediately went to Egypt and enlisted with Arabi, as Ross Raymond and others in similar predicaments have done.

There is one man on this side of the Atlantic who will be glad to learn of Mr. Bayley's change of base. That man is Lilford Arthur, the unhappy creature who was mixed up prominently in the absentee's domestic troubles. On Friday a motion made to vacate the order of arrest which lodged him in Ludlow Street Jail came up for hearing in the Supreme Court. The plaintiff's lawyers, Howe and Hummel, had the hearing of the argument adjourned to September 22. Arthur will find consolation in the hope that Bayley, having stayed away when he was wanted by the people with whom he was engaged to play, will not be here when his case comes up for trial. This will give him his liberty again and he will enjoy immunity from possible judgment that he probably could not meet anyway. We do not sympathize with Arthur, for he evidently took scoundrelly advantage of his friend's confidence. That is why THE MIRROR has not advocated the getting of a bondsman for him. The imprisonment he is enduring now is nothing more than just punishment for his unpardonable conduct. Had his friends thought otherwise he would have been bailed out of jail long ago. This sort of correction to a young man like Arthur will be more salutary than the legal exaction of a money bail for Bayley's wounded feelings.

Flashed to Us.

Openings in the Quaker City.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, Sept. 19.—H. B. Mahn's new venture, Ikey Solomons, with Frank Bush, was produced at the Walnut last night. Bush is the original Hebrew of the stage; but he carries on to the legitimate too much of the variety business. However, he pleased a large audience, and his every appearance and saying was applauded. The star had only fair support. Harry Mahn is to be congratulated, for Ikey Solomons, in spite of its present rather crude condition is a success.

La Belle Russe, a late Wallace success, was presented at the Arch, with Jefferys Lewis as the star—the opening of her season. Miss Lewis had created the part of Beatrice previous to Rose Coghlan's assumption thereof. The audience present was very appreciative. Miss Lewis infuses too much comedy in the first act; in the remaining acts she shows her power in the portrayal of crafty females, and was recalled twice. Flowers were in abundance. Newton Gott-hold did admirably as Capt. Brand, rendering very strong support. La Belle Russe is evidently in for a run of good houses.

The White Slave was brought out at Haverly's before a large audience. Laughter and tears alternated during the six acts, and the interest never flagged. The curtain was rung up repeatedly on each tableau. Julia Stewart, as Liza, infused a tender sweetness into the interpretation that kept the sympathies of the audiences with her to the close. Frank Roberts never appeared to better advantage. The company has evidently been selected with great care by Mr. Campbell, and Mrs. Germon, Mr. Burns, Charles Webster, Marie Bates, Miss Wardell, Emily Baker, Mary Mills, and Messrs. Herman, Hunt and Davis were all excellent. The ubiquitous Bartley was on hand to respond to the usual calls.

Duff's company is presenting Odette at the Opera House, with Rehan, Lewis, Drew, Fisher, Fielding et al. The children's Patience at the Lyceum continues this week. Frank Frayne, in Mardo, supported by Sam Chester and Annie Von Behren, is at the National, turning people away. M. L. J.

Youth at the Hub.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, Sept. 20.—Youth was given a first Boston hearing last night at the Boston Theatre. Fraser Coulter, E. A. Eberle, William Redmond, Dan Maguinness, Mrs. Barry, and Grace Thorne were in the cast. The curtain did not lower on the last act till midnight. It may be said that Youth is a decided success; though the credit is as much due to the scenic artist, machinists and carpenters as to the acting.

Boston, Sept. 19.—Raymond opened in Fresh last night at the Park, and there was not a vacant seat. Stella Boniface played Erema excellently, and won much applause. Raymond takes great liberties with Gunter's text. The star is so tricky with his fellow-players that the cast only do fairly.

The Globe was crowded at Annie Pixley's performance of M'liss. Miss Pixley is a great favorite here, and her fifth engagement will no doubt surpass its predecessors. Leavitt's All Star Specialty company is at the Howard. There was a jam last night, and a rushing business for the week is in prospect. C. H. P.

Esmeralda on Her Travels.

[BY TELEGRAPH TO THE MIRROR.]

GRAND RAPIDS, Sept. 20.—The new Redmond Grand Opera House was opened last Monday night by the Madison Square Theatre company in Esmeralda. Seats were sold at auction, and the house was well filled. Last night, however, the house was much larger in point of numbers, showing

the drawing powers of Esmeralda upon the road. Cox.

Astygiano's Debut in Porkopolis.

[BY TELEGRAPH TO THE MIRROR.]

CHICAGO, Sept. 19.—The Black Crook opened last night at Robinson's to a house crowded to the doors. Mile. Astygiano made her American debut, introducing an original Arabian dance. The danseuse made an instantaneous hit.

BOLOSBY KIRILFFY.

Rhea in the City of Salt.

[BY TELEGRAPH TO THE MIRROR.]

SYRACUSE, Sept. 18.—The handsome new Wieting Opera House opened to night. Rhea appeared as Juliet. The audience went into ecstasies over the performance. The star had one of the greatest ovations ever accorded an artiste in this city. The house was packed; receipts, \$1,900.

P. H. LEHNNEN.

Hazel's Good-bye to 'Frisco.

[BY TELEGRAPH TO THE MIRROR.]

SAN FRANCISCO, Sept. 19.—The tenth and last week of Hazel Kirke in 'Frisco this season opened last night. An elegant souvenir was presented, and the house was very large, amounting to \$962 at popular prices. MANAGER.

Happenings in Providence.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, Sept. 19.—James O'Neill began a week's engagement at the Providence Opera House last night before a good-sized audience. The first two acts of the play are only fair; but the third and fourth are very strong and evoked great applause, the star being called before the curtain three times at the end of third act.

Barney McAuley opened for a three nights' engagement at Low's, to a good house. Uncle Dan'l was the attraction. The house will no doubt be much larger to night, when he produces his new play, The Jerseyman, which has been extensively billed.

A good bill is given nightly at the Comique. The San Souci Garden is occupied by Edwards' New England Opera company, playing to good business. The Park Garden is flourishing with fire works and concerts. Madame Baretta Morgan, late of the Souci, will take a benefit Thursday night at Low's Opera House. A host of artists have volunteered, and a packed house is sure to result. Joe Levy, agent for Lawrence Barrett, is in the city. Mr. Barrett opens at the Providence next week. Leavitt's Rents-Santily party play the last two nights of the week at Low's.

From the Smoky City.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, Sept. 19.—Library Hall opened its regular season last night, with Joseph Wheelock and company in Wardour, to a packed house. F. B. Warde opened at the Opera House, to a very large house, and made a hit, being called before the curtain at the end of each act. Tony Pastor opened at the Academy to an immense audience. T. O. I.

Circus Stock Going Cheap.

[BY TELEGRAPH TO THE MIRROR.]

DETROIT, Sept. 19.—At the auction sale of W. C. Coup's Circus the following prices were obtained:

Hippopotamus.....	\$3,000 00
Menagerie tent.....	300 00
Gnu and cage.....	625 00
A pair of porcupines, black and grey wolf.....	12 00
Six monkeys.....	54 00
Pair of lions.....	1,250 00
Bengal tiger.....	500 00
Main tent.....	475 00

The larger part of the cages and freight cars were bought by W. P. Taylor, who, it is presumed, purchased them for Mr. Coup. The horses and elephants will be sold in lots, this being necessary for the security of Mr. Nathan's Philadelphia mortgage. Mr. Chickering failed to make a deposit, and the main tent was put up a second time, bringing \$500. W. J.

Dr. Bishop's Success in the South.

[BY TELEGRAPH TO THE MIRROR.]

CHARLESTON, Sept. 18.—Bishop and Strictly Business have completely captured Charleston. The house to night is packed to suffocation, and the audience is screaming with delight. Our victory is complete. Haven't had a bad house below Mason and Dixon's line. F. W. PAUL.

My Partner versus The Heat.

[BY TELEGRAPH TO THE MIRROR.]

CHICAGO, Sept. 20.—Despite the sudden coming of a warm wave, Aldrich and Parloe opened to a big house at Haverly's. On Tuesday night the attendance even increased; and still the verdict stands that My Partner is the best American play yet written. MANAGER.

Minstrelsy in Memphis.

[BY TELEGRAPH TO THE MIRROR.]

MEMPHIS, Sept. 19.—Thatcher, Primrose and West's Minstrels opened at Leubries last night to standing room only. H.

—Writes John Rickaby: "Our business is simply tremendous everywhere. One of the finest is the greatest hit ever known West."

Professional Doings.

—Alexander Fisher, of Philadelphia, paid New York a visit last week.

—Madame Gallmeyer is now on her way to this country from Bremen by the steamer Werra.

—The Lester Combination is playing Hazel Kirke, under the title of Hazel Dell, in the smaller Indiana towns.

—Liberty Hall, at Lawrence, Kas., has been converted into an opera house, with many of the modern improvements.

—W. S. Kusel has been promoted to the post of assistant manager of the Chicago Academy of Music by Daniel Sheltz.

—Charles Cathcart's father will come out in a few weeks to supervise the bringing out of The Squire. Henry Freuch made the engagement.

—Harry Bascom has left the Hartford Hospital and gone to Boston. The poor fellow is very grateful for the kindness of his professional and other friends.

—The Roman Rye is so successful here that John Stetson and Brooks and Dickson have concluded to put it on with another company at the Boston Globe.

—Dimples is the name of a five act play by Howard Taylor, in which Daisy Ramsden will go out this season. She is now organizing her company, and will start Nov. 1.

—Mrs. Scott-Siddons' last engagement in London was a very bad failure and the lady has wisely abandoned the stage. In future she will confine herself entirely to dramatic readings.

—Frank Williams, manager for Katherine Rogers, reports the steady improvement of his star's health. The report that any dates had been cancelled is without foundation. The rehearsals will begin in a few days.

—J. Alexander Brown is organizing a large ballet troupe, with B. Blaut as premiere, for the Black Crook, which will be presented at the Olympic Theatre, Chicago, on November 30. The right to produce this spectacle has been purchased by Blaisjell, Huntley and Brown.

—The scene on the drop curtain of the New Haven Opera House is a reproduction of "Union Square in Mid-summer," the handsome supplement to THE MIDSUMMER MIRROR. The scene is well painted, and Messrs. Palmer and Ulmer are to be congratulated on their choice of subject.

—Mrs. Langtry will embark for England on September 30; her company leaving on October 2. Kate Hodgson, a sister of the Jersey Lily, and Kate Patti e. will be in the company. London is in a flutter over the Lily's coming appearance as Rosalind on September 23.

—In Detroit last week W. J. Scanlan, according to his business manager, opened to \$1,450, and played three performances to \$2,900. In that city and last week in Toronto the play, Friend and Foe, and Mr. Scanlan's performance of the hero were received with great favor.

—John E. Ince has just set about organizing a company to take 'Fun in a Boarding-School on the road. This is Our Boarding-School rewritten, with Jeremiah Gimcrack—"Come again!"—his own creation, elaborated and made the central figure. The season will open early in October.

—William Stafford's season begins to-day (Thursday) in New London. His company has been in town rehearsing during the past week. It includes Charles A. Stedman, Julius Scott, Charles Tingay, W. H. B. Koe, Charles B. Hauford, W. K. Ogden, Harry Dickson, R. H. Moore, Edmund Mortimer, Rosa Rand, Mrs. Owen Marlows, Virginia Marlows and Ida Corey.

—Diamond, the crayon artist of 1215 Broadway, makes a specialty of theatrical work. His portraits are the most accurate as well as artistic that we have seen. We can cordially recommend him to professionals who wish fine pictures made to use for the lobbies of theatres. A fine specimen of Mr. Diamond's work hangs in THE MIRROR office, where it may be seen by those that think of having portraits executed.

—Manager Charles A. Watkins wishes to re the tour of Ada Gray: "Our business so far has been nearly one-half greater than last season, especially in the towns and cities where Miss Gray has previously appeared." In Albany she played to larger receipts in one night and a matinee than in eight performances during her last visit four years ago. In Utica the house was \$250 more than last season.

—The curtain for the New Casino is a unique affair. It is composed of plush of dark tints, draped gracefully. In the centre, on panels of black satin, Moorish figures are embroidered in gold. Peeping through the drapery at short intervals are massive imitation diamonds and other brilliant stones, which will sparkle in the gaslight. The proscenium arch will be the tint of steel, so as to show the curtain in bold relief.

—William H. Young and Leslie Gossin's new play, Right of Way, is a piece containing the varied elements of melodrama, broad comedy, and emotional business. It bristles with strong situations, and from a reading of the manuscript induces the belief that it would succeed if placed upon the stage while the prevailing style of dramatic composition is popular. Mr. Gossin is negotiating with several managers for a production.

—The Beautiful Galatia withdrew her charms from the gaze of an unappreciative public at Tony Pastor's Theatre on Tuesday night. Next Monday night the Boston English Opera company, comprising Hattie Star, prima donna—a new comer; Rose Beudet, Annie Callaway, Percy Cooper, Ellis Ryse, Arthur Van Houten and Fred Dixon, will begin a season, opening with Donna Juanita. They have been singing of late at the San Souci Garden, Providence, and our advices thence speak well of them.

—Charles Cathcart sails for England to-day (Thursday) in the City of Montreal. By a strange coincidence on his two visits to New York he came over and went back by the identical ships, remained with us exactly seven weeks and produced one successful melodrama, Lights o' London and Roman Rye, during each stay. He goes direct to Manchester to produce The Lights. He will return probably in a short time.

—Milton Nobles' St. Louis engagement netted the handsome total of \$6,300 for eight nights and one matinee. These figures are \$1,000 ahead of last season. The Union Pacific R. R. failed to get Mr. Nobles' baggage into St. Louis last Thursday in time to connect for Quincy, so he lost his date at the latter place, where there was an advance sale of 300 seats. He has entered suit for damages against the railroad company; but it is probable they will compromise. By the way, Spalding has given Mr. Nobles Fair week in St. Louis for next season on account of the great success of the engagement just concluded.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

is occupied by the Dickie Lingard combination. A good bill of specialties is given at the Academy every night.

NEW HAMPSHIRE.

MANCHESTER.

Opera House (E. W. Harrington, manager): Mrs. Chantrel in East Lynne 12th to a fair house. Leavitt's Minstrels gave a fair entertainment 14th to rather small audience; stormy night. Barrett 22d, The Danites 28th, Anthony and Ellis' U. T. C. company 29th and 30th.

Smyth's Opera House (John Shirley manager): The C. H. Smith Double U. T. C. company gave two performances 16th to fair business.

Item: William Merrill, E. James, J. Nichols and William Hart left this city last week to join the Nick Roberts H. D. company. This is the second season with that company.

NEW JERSEY.

NEWARK.

Park Theatre (Leonard Gray, manager): 13th, 14th, Church Choir Patience, to good houses. The opera was excellently sung, the Dragons being specially good; 15th, 16th, Duff's Passing Regiment, was very well done.

Grand Opera House (Leonard Gray, manager): 11th and week, Maffitt and Bartholomew. This week the Equine Paradox.

TRENTON.

Taylor Opera House (John Taylor, manager): The Passing Regiment 11th gave good satisfaction to a small house. Stanley's allied shows 15th, opened their season here to a small house. The performance is too tedious, running four hours. The minstrel part was only fair; variety good and the dramatic part should be dropped at once. Joseph J. Dowling combination 16th, gave good satisfaction to a fair house.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manager): Pat Rooney's variety company 11th, gave an excellent performance to large house. The Harrisons in Viva 12th and 13th to only fair business. Remainder of week, Howard's Aunt Keziah company played to very small audiences. Goodwin-Thorne company in Black Flag 21st, 22d and 23d.

Twiddle Opera House (P. J. Callan, manager): The Strakosch English Opera company sang Bohemian Girl 12th before a large and apparently well pleased audience, Brignoli, Mrs. Seguin and George Sweet being especially well received.

Music Hall (George E. Oliver, manager): The Sargent Sullivan combination, came to top-heavy houses 14th and 15th. Coming: 22d and 23d, Holman English Opera company.

Levantine's Theatre (F. F. Levantine, manager): Lillie Hall's burlesques succeeded in drawing good houses week of 11th and succeeded 18th, week, by McIntyre and Heath's specialty company. Item: Tom Karl and Barnabee of the Ideal assisted at a church choir concert at Twiddle Opera House 15th, and were well received.

Opera House (H. C. Farren, manager): Denman Thompson in Joshua Whitcomb 16th, to a crowded house. Sullivan and Sargent's combination 21st; Pat Rooney 22d; C. H. Smith's Double U. T. C. 27th.

Item: M. W. Loewenthal, general agent for Pat Rooney's combination, reports business excellent since starting out this season. Your correspondent is indebted to Mr. Thomas, press agent for Barnum, for courtesies extended.

Arena: Barnum gave two performances here the 12th before 15,000 people.

Academy of Music (Meech Brothers, manager): Barry and Fay's Irish Aristocracy company did a very fair business 11th, 12th and 13th. Agnes Herndon's Only a Farmer's Daughter company latter half of the week to good houses. George S. Knight opens 18th, 19th and 20th; McKee Rankin the 21st, 22d, and 23d. Next week, Squatter Sovereignty, to be succeeded Oct. 2 by Mary Anderson.

St. James Hall (Thomas Carr, manager): Unoccupied week of 11th. Fakir of Ava comes 18th, 19th, 20th; H. J. Sargent brings his Gladiators 22d and 23d. The knackers will doubtless draw well.

The Adelphi (Joe Lang, manager): McIntyre and Heath's combination week of 11th, did a rushing business. The wrestlers, Whistler and Cristof, proving good cards. Week of 18th, Fannie Herring in Little Buckshot and Ohio.

Item: Wahle's new opera house is receiving the finishing touches and will likely be opened Oct. 9.

ELMHURST.

Opera House (W. E. Bardwell, manager): Hess Opera company 12th, in the Mascotte, to a delighted audience. Miss St. Quentin, with her English sprightliness, was admirable as Bettina. The Lorenzo of Henry Peakes is in comparison with like impersonations by Harry Brown or John Templeton. Mark Smith was clever as Pippo. Emma Elmer made a dashing Fiametta. The chorus showed careful training.

Music Hall (W. H. Freer, manager): Bartholomew's Equine Paradox closed the most successful week ever had at the Hall; house crowded every evening. Excellent entertainment. Coming: Charlotte Thompson in Miss Mutton 25th, under auspices of Wittwyck Hose.

ONEIDA.

Oneida Opera House (M. Cavanna, manager): Boston Juvenile Comedy company in Olivette and Patience 18th and 19th.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Pat Rooney's Variety combination drew a very large house 10th and gave a fine variety programme. Harris Comedy company supporting Charles Fostelle in Mrs. Partington gave good satisfaction 16th; the Harrisons in Viva 20th, Only a Farmer's Daughter (Agnes Herndon) 21st, Mlle. Rhea 22d.

ROCHESTER.

Corinthian Academy of Music (Arthur Leitchford, manager): The season of 1882-83 opened 11th, with Lotta in Musette, to standing room only. Bob was presented 12th to a crowded house. The company

supporting the lively little star is a fairly good one. Charles H. Bradshaw, an old favorite here, was received with applause. The Harrisons closed the week with their new play, Viva, to good business. The piece is one of considerable merit; but it must go through the pruning process before it can be declared a success. Alice Harrison agreeably surprised us by her excellent emotional work, and gave evidence of careful study. Louis Harrison is entirely out of his element when he attempts anything serious. His every movement and utterance denote comedy; the peculiar intonation of his voice when repeating his most serious lines provoke a smile and reminded us of Photos. Aside from this unavoidable fault, he did his work in a first class manner. Booked: Janauschek 18th, three nights; the Knights 21st, 22d and 23d.

Grand Opera House (P. H. Lehnen, manager): Annie Pixley, 12th and 13th, appearing in Zara and M'iss to good business. Ada Gray filled out the week, presenting her well known rendition of East Lynne to medium audiences. Booked: Salisbury's Troubadours, 18th; Pat Rooney, 19th and 20th; Harris Comedy company, Charles Fostelle, remainder of week.

Items: Manager Leitchford, of the Academy, has given the patrons of his house an agreeable and pleasant surprise in the music he has presented this season. The orchestra has been greatly enlarged, and it is really a treat to listen to the fine rendering of their selections. The new drop curtain is an elegant one, and the artist (Leon H. Lempert) is to be congratulated upon the skill displayed.

SYRACUSE.

Grand Opera House (E. J. Watson, manager): A crowded house greeted Denman Thompson in Joshua Whitcomb 14th; William Harris Comedy company presented The Widow in fine style to a fair house 15th; Pat Rooney's New York Star combination furnished amusement for a small audience 16th.

TRI-UMPH.

Griswold Opera House (S. M. Hickey, manager): James O'Neill in An American King drew fair attendance 11th, 12th and 13th; Annie Pixley in M'iss and Zara attracted goodly audiences 14th, 15th and 16th. Coming: Lights o' London troupe 18th, week; Alice Dunning Lingard 25th, 26th and 27th; Barney McAuley 29th and 30th.

Rand's Opera House (Gardner Rand, proprietor): Pat Rooney's troupe were largely patronized 12th; The Strakosch Opera company concertized 13th to fair house; Holman Opera company come 18th and 19th; Alexander Kaufman's company 21st, 22d and 23d. Grand Central Varieties (Peter Curley, proprietor): This place is doing a paying business with a good variety company.

NORTH CAROLINA.

RALEIGH.

C. B. Bishop in strictly business played to a \$550 house 14th. Claire Scott combination appeared at same hall 18th and 19th, Madison Square Theatre company play Hazel Kirke 22d and Esmeralda 23d.

OHIO.

CANTON.

Opera House (Louis Schaefer, proprietor): Prof. Hartz came 11th, 12th and 13th to very good business. Anthony and Ellis' Uncle Tom's Cabin comes 19th; J. W. McGrath in the Irish American combination 20th and 21st; New York and Western Theatre company 27th.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Tony Pastor had a full house 15th. Haverly's Minstrels come 18th; Judge Slasher, 19th, 20th; Anthony and Ellis' Uncle Tom, 22d, 23d; Fielding Dramatic company, 25th, 26th; Orphans' Concert, 28th; Hyde and Behman's Consolidated company, 29th.

Grand Opera House (George E. Stoneburner, manager): The Boston Double Uncle Tom company did a good business 15th, 16th. Joseph Wheelock, in Wardour, 28th, 29th, 30th.

Items: The hat worn by Francis C. Hamilton, in Judge Flasher, is a genuine revolutionary relic. It was made for Alexander Hamilton, and was worn by him at the time of his marriage. It is the same one that was on exhibition at the Centennial. (Once upon a time, one Powhatan carried a club—a big club, full of knots, not holes. After his death all the museums in the country secured it. Barnum's was the largest—also the knot-tiest; and his lecturer's history of it was the toughest. It was afterwards converted into toothpicks—barrels upon barrels of them.)

DAYTON.

Music Hall (Larry H. Reist, manager): Joseph Jefferson as Rip, 12th, to a large house. Rose Eyking, 14th, in the Princess of Paris, to a large and well pleased audience. The Count de Courlin of Atkins Laurence was very well received. W. H. Williams' Manchester and Jennings Specialty company, 16th, to a large audience. This company is by far the best specialty company that has visited us for years. Having been informed that they have a return date, I predict for them a crowded house.

Items: The Frank Morosco Eternity company, who were to open Gebhart's Opera House 15th, went to pieces at Richmond, Ind., 14th, just in time for the people of this city to escape Eternity. Although not a failure, the Saengerfest committee have made a demand for 20 per cent. of the guarantee fund.

SPRINGFIELD.

Crystal Theatre (Harman Tyner, manager): This popular amusement resort opened the season of 1882-83 11th with the Lola Comedy Specialty company. The programme was unusually good, and Manager Tyner, assisted by Stage Manager Pemberton, took great care that the opening week should prove an unmistakable success, and so it has beyond their most sanguine expectations. Business large all week. Show first class.

The Y. M. C. A., this city have instituted a lecture course for the season. Among the attractions booked are: Original Fisk Jubilee Singers, Bishop H. W. Warren, Dr. A. A. Willis, Nathan Sheppard, George Kenne, B. F. Taylor, Joseph Cook, Anna Morgan, Nella F. Brown and William S. Andersons.

Items: Mr. George W. Emery is no longer in any manner connected with Black's Opera House. George H. Coles is sole agent and does all the business of the Opera House. The Judge Slasher combination at Black's 18th.—It is reported in society circles that D. Thornton West, editor of the Sunday News, this city, will soon marry one of Dayton's fair daughters.

SANDUSKY.

Biemiller's Opera House (William Stoffel, manager): Haverly's United Mastodons played to very heavy business 12th. People turned away. Performance fair, but not up

to standard of last season. Joe Jefferson made his first appearance in our city 15th in Rip Van Winkle. Audience large and fashionable.

Items: J. H. Haverly passed through 12th at midnight, en route from Chicago to New York. The Mastodons turned out in full and gave him a serenade. Mr. H. responded with thanks and general handshaking.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): Haverly's Consolidated Minstrels, 11th, to their customary crowded house, giving an excellent performance. Some of the jokes, however, should be retired and a pension provided for them. Briggs' Boston Minstrels, a comparatively new organization, drew fair houses 12th and 13th. Their performance was in some respects good, though as a general thing showed somewhat of amateurishness. The Hess Opera company delighted large audiences remainder of week, appearing in Maritana, 14th; Fra Diavolo, 15th; Olivette (matinee) and Bohemian Girl, 16th. Christie Minstrels are announced for 25th and 26th.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): Ranch 10 drew a crowded house, 12th. Mr. Meredith, in the dual role of Al and Tom McClelland, was excellent. He is supported by a fine company, and a better pleased audience never assembled in this building. Sol Sam's Minstrels, 16th, to light business, and deservedly so. We award them the leather medal. Patience was presented 16th, to a fine and well pleased audience, by the Philadelphia Church Choir company. Frank Frayne appears 25th, and Alexander Kaufman 28th.

Item: The burning of Ranch 10, in the third act, was so realistic that several of our young men, overcome with fear, and not relishing the idea of being cremated, sought safety in an unceremonious exit; and on learning Ranch 10 had been thoroughly destroyed, they returned and were received with laughter and jeers.

ALTOONA.

Altoona Opera House (Lloyd Kreider manager): Union Square company presented Two Orphans, 13th, to a small house. Receipts \$200. Long Strike was played 14th. Receipts \$175.

BRADFORD.

Mile. Rhea drew full house 11th. Barry and Fay to medium business, 15th. The Knights, 16th, matinee and evening; good houses.

DANVILLE.

Opera House (F. C. Angle, manager): Pilling's Child of the State 12th, to medium business; company fair. Sol Sam's Modern Minstrels were billed for 23d. Rhea, under Manager Misher, 28th.

EASTON.

Opera House (W. M. Shultz, manager): Sol Sam's Minstrels, 11th, to a poor house, but better than the performance deserved. Philadelphia Church Choir company, 15th, in Olivette, to a splendid house. Finale of second act encored six times. At the end of the entertainment the college students gave three cheers for the company. Coming: Kerry Gow and the Passing Regiment.

ERIE.

Park Opera House (Wm. J. Sell, manager): Annie Pixley in her new piece, Zara, 11th, followed by Only a Farmer's Daughter, 12th; Hess Opera company, 13th; Barry and Fay, 14th, all drawing big houses, week closing 16th with Rhea in Diane De Lys, its first production in America, and which cannot be said to have scored a success. Mile. Rhea and her support—which I may say is the best she has ever had—succeeded in making the best of their parts. The piece fell flat. The audience was very large and applause generous at times. Janauschek, 22d.

HARRISBURG.

Opera House (H. J. Steel, manager): Child of State to a good house, 11th. Ikey Solomon combination to fair business, 14th. Tom Thumb company, 15th and 16th, to good audiences.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Tom Thumb 11th to 14th to good houses. Frank Bush as Ikey Solomon, 15th; the character role was well played, but support rather indifferent; fair house. Ranch 10, 16th, to very good business. Arena: Barnum is billed for Oct. 12.

MEADVILLE.

Opera House (H. M. Richmond, manager): Anthony and Ellis' U. T. C. company No. 1 did a large business 12th. Mile. Rhea, supported by an excellent company, appeared in Adrienne Lecouvreur, 15th.

MAHONNY CITY.

Mahonny City Opera House (C. Metz, proprietor): The new Opera House was opened 15th to medium business, with the exciting drama, Nobody's Claim. Mr. Dowling, in the leading character, played well, and was ably supported by his company. Everybody seemed pleased with both the entertainment and the improvements made on the old hall. Hartz Combination, 18th, 19th and 20th; Sol Sam's Modern Minstrels heavily billed for the 22d; Mile. Rhea, 30th; Oct. 7, Manager Miller; 17th, C. H. Smith's New York company.

OIL CITY.

Grand Opera House (Wagner and Reis, managers): Mile. Rhea appeared in Adrienne Lecouvreur, 12th, to a large and enthusiastic audience.

POTTSVILLE.

Academy of Music (Milton Boone, manager): Prof. Hartz, European deceptionist, 11th and 12th, to very poor houses. Alice Oates' Comic Opera company, 15th, in Offenbach's comic opera, The Princess of Trebizonde, to a very fair house. Coming: Philadelphia Church Choir Opera company 19th, in Olivette; Sol Sam's Modern Minstrels, 20th.

Item: Edmon S. Conner, a tragedian, but now retired from the stage, gives a series of readings and recitations for the benefit of our Children's Home here, 18th.

PITTSBURG.

Opera House (John A. Ellsler, manager): M. W. Hanley's company played Harrigan's success, Squatter Sovereignty, to very large business last week. The singing was very fine and the music excellent. Mart Hanley received many congratulations from his friends in this city upon having attained so great a degree of prosperity. Fred Warde in a round of the legitimate, 18th, week. Kiraly Brothers' Black Crook, 25th.

Library Hall (Fred A. Park, manager): Opened its preliminary season 14th, with a grand concert by local talent, which proved a success. Joseph Wheelock opens the regular season 18th, in Wardour. Later in the week Only a Cloud will be given. Janauschek, 26th.

Academy (H. W. Williams, manager):

This house was packed to the doors at every performance last week to see the excellent bill offered by Leavitt and Pastor's Specialty company. No better company than this was ever seen here. Tony Pastor's own company, 18th, week. Montague's Celebrities, 25th.

Harris' Museum (P. Harris, manager): Large crowds attend daily. The entertainment offered is in every way satisfactory. Many new faces and rare curiosities are announced.

Items: The Barnum show will be here October 2d and 3d.—W. W. Darand, Jumbo's press agent, is now in town.—J. B. Curran, an old Pittsburgh stock actor and a favorite in his time, is with the Warde company.—A. S. Penoyer is in the city.—W. A. Lavelle left the city 18th, to assume a position in one of the numerous Madison Square companies.—Van Amburgh's Circus was plodding its way through the mud in our surrounding towns last week. It disgusted the West Newton people 16th.—Harry Ellsler will attend the reunion of his old Battery, the Nineteenth Ohio, to be held at Fremont, Ohio, Oct. 6.—Manager Park has disregarded the requests of his patrons and has failed to remove the gas jets, immediately over the heads of those who occupy seats in the rear orchestra chairs.—Mrs. Leonard Charles received an ovation at the Academy last week by her artistic singing. She is too good an artist for a variety company.—Mary Stuart, Stuart Robson's sister, secured a success as Josephine Jumble in Squatter Sovereignty at the Opera House last week.—Lizzie Jeremy, of this city, is receiving many flattering notices from the Western press for her excellent work in Old Shipmates.

READING.

Academy of Music (John D. Misher, manager): Booked: Jesse James, 25th; Frank I. Frayne, in Mardo, 27th; Si Slocum, 28th; Harper Dramatic company, 30th; Mlle. Rhea as Adrienne, Oct. 3.

Grand Opera House (George M. Miller, manager): Joseph J. Dowling and company in Nobody's Claim, 11th, to fair house. Ranch 10, 13th and 14th, to good houses, and was the best play of the kind we have ever seen. Frank Bush in Ikey Solomon, 16th, was good, but the play could be much improved. Booked: Joseph Murphy in Kerry Gow, 21st; Charles L. Howard and company in Aunt Keziah and Mrs. Joshua Whitcomb, 22d and 23d.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Hess Opera company in Fra Diavolo, 11th, to small house. John L. Sullivan combination, 12th, to a large house.

TITUSVILLE.

The Academy of Music was opened 14th, with Mile. Rhea in the play of Adrienne Lecouvreur, to a good house. Her support was good, and her performance gave general satisfaction.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Oates' Opera company in The Princess of Trebizonde, 12th, to medium house. The performance was the most miserable we have had for a long time. John L. Sullivan and company appeared to an \$800 house 13th.

Item: The Oates Opera company advertise a full orchestra, which, however, dwindles down to a piano, with a very unfair player.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (Wm. H. Low, Jr., manager): Mr. Low had a most auspicious opening 14th, and many and hearty were the congratulations he received. The auditorium would hardly be recognized by those most familiar with the theatre, so completely has the new gallery and new embellishments altered its appearance. The rich warm colors give the theatre a compactness that is very pleasing. The acoustics are perfect. In short, Manager Low has a theatre that is truly metropolitan in its internal arrangements, its location and superb entrance. Kate Claxton closed her engagement Saturday night. She has a fine company, and was warmly received. Barney McAuley first three nights of this week. Mme. Baretta Morgan's benefit 21st. Pirates of Penzance, with a strong company. Indications are an immense house, 22d and 23d. Leavitt's Rentz-Santley combination; 25th, Providence people are to have a sight of Oscar Wilde, who will appear under the management of J. W. Moore, in his lecture upon Decorative Art.

Providence Opera House (George Hackett, manager): Herne's Hearts of Oak last week to small business. This piece, beautiful in its sentiment, seems too thoroughly sad to meet with popular favor. This week, James O'Neill in An American King. Wednesday and Saturday matinee, Hamlet.

Theatre Comique (Hopkins and Morrow, managers): The managers of this little gem of a variety theatre know just how to cater to the public. Consequence—big business.

Sans Souci Garden (Wm. E. White, manager): Rumor that this Summer resort is to be kept open all winter. Donna Juanita still holds the public fancy, and Fra Diavolo is in preparation.

Park Garden (Hopkins and Morrow, managers): Open right of 18th for the benefit concert of American Band—D. W. Reeves, leader—which was postponed on account of last week's storm.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): Opens on the 18th, with Bishop in his new play, Strictly Business, three nights. The prospects are most encouraging. Barlow and Wilson's Minstrels 21st and 22d. Primrose and West were booked for 14th, but failed to appear, or even to notify Mr. Barron that they were not coming.

TENNESSEE.

NASHVILLE.

Masonic Temple (J. O. Milsom, manager): Nick Roberts' Humpty Dumpty 12th and 13th, to good houses. Thatcher, Primrose and West's Minstrels had crowded houses 14th, 15th, 16th, and matinee.

Arena: Cole's and Sells' Brothers Circuses are both being heavily billed, the former for 23d and latter for Oct. 7.

MEMPHIS.

Sells' Circus opened afternoon 16th to a tent filled to such magnitude as a really meritorious exhibition deserved.

TEXAS.

GALVESTON.

Tremont Opera House (L. E. Spencer, manager): Opens 24th with the Jolly Bachelors, three nights.

UTAH.

SALT LAKE CITY.

Walker Grand Opera House (D. B. McKenzie, manager): Opens 19th with the Union Square company, who will produce

The Banker's Daughter, A False Friend Daniel Rochat and Lights o' London.

VIRGINIA.

DANVILLE.

Opera House (J. E. Catlin, manager): C. B. Bishop opened our season 13th to a fine house. The play, Strictly Business, was a great hit. Barlow and Wilson's Minstrels 15th to packed house. Very fair sprinkling of ladies; something unusual here at a minstrel performance.

LYNCHBURG.

Opera House (J. H. Simpson, manager): Strictly business was presented 12th by C. B. Bishop to large business—say \$500. The audience was delighted; the play is bound to win. Barlow and Wilson's Minstrels 14th to crowded house; numbers turned away.

NORFOLK.

Academy of Music (H. D. Van Wyck, manager): Barlow and Wilson's Minstrels 11th large business.

PETERSBURG.

Academy of Music (John B. Ege, manager): C. B. Bishop in Strictly Business 11th to large and fashionable audience. Barlow and Wilson's Mammoth Minstrels 13th to good house.

RICHMOND.

Theatre (W. T. Powell, manager): Barlow and Wilson's Minstrels played to a full house 12th, the receipts amounting to \$1,052. Woodson and Allen's Minstrels 20th.

Item: E. W. Hoff, formerly of Ford's Opera Troupe, was married at Norfolk, Va., on the 14th Jennie Blow of that city. Mr. Hoff was under contract with Manager McCaull to sing leading tenor parts at the Bijou, but cancelled to go into business in this city.

WEST VIRGINIA.

WHEELING.

Opera House (F. Reister, manager): John T. Raymond appeared here on the 11th, in Fresh, to a moderate audience; 12th and 14th, he produced Col. Sellers to good business. Risks was played 13th to a good house and a delighted audience. For Congress was given 15th to a large audience. This closed the engagement for this week and Raymond has done well in Wheeling. Booked: Joseph Wheelock, 26th; Harry Meredith's Ranch 10, 27th and 28th; Hyde and Behman's Consolidated company, 30th. Academy of Music (C. Y. Lucas, manager): Rose Eytinge to poor business.

WISCONSIN.

JANESVILLE.

Myers' Opera House (C. E. Moserley, manager): De Judge's Minstrels 13th; very poor performance to small house. Minerva Guernsey in Faust, 15th and 16th, to large business.

Items: Webb's United States Minstrels come 18th (Myers' Opera House); Little Corinne Merriamakers 18th (Lappin's Hall); Herbert Dramatic company Oct. 2.

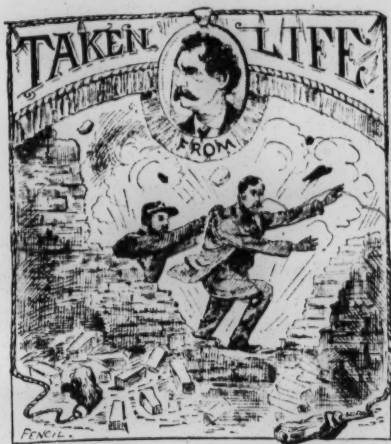
LA CROSSE.

La Crosse Opera House (Howard Cramer, manager): Charles A. Gardner in Karl, played to a crowded house, 12th.

MADISON.

Opera House (George Burroughs, proprietor): A party calling themselves De Judge's Minstrels held forth 14th, and agonized the few people who were there by a more than bad performance. The company is made up of such talent as would disgrace a free concert saloon of the lowest order.

Pen and Pencil.



I imagined your critic would go for Taken from Life, like all the rest. Humph! Doesn't he know there is more than one side to every story, and often two or three stories to every side of a play? Probably, like Winter, Gommy, White, Professor Carrol, Cobbe and the other sapient critics of the metropolitan press, he didn't know anything more about the production than anybody else in front at Wallack's last Saturday week. But Oscar Wilde from his box saw more than they, and so did the Guv'nor, from his box on the opposite side of the stage; for they could see a good deal of what was going on behind the scenes. Nevertheless, I saw more of the doings back of the curtain than anybody else. Pencil sat righteously in front to make his sketches, while I—well, it don't much matter how I did it, but I heard and witnessed all there was to hear and witness both fore and aft, before and behind, and having



enjoyed that exclusive privilege, I shall communicate my impressions to the readers of THE MIRROR. First let me say a word about an incident in which Wilde figured. Between the third and fourth acts, the apostle of aestheticism sauntered out upon the little balcony in front of the theatre for a breath of fresh air. Several young swells had previously sought out the same comfortable spot, and they resented, for some reason, the approach of the fair Oscar. As the Sunflower strolled up to one end of the balcony puffing at a cigarette, his long white kerchief, white gloves, brick-red handkerchief carefully laid over the lower part of his shirt bosom, and oily locks showing up conspicuously, subdued voices were heard singing:

"When I first put this uniform on
"I said as I looked in the glass," etc.

Oscar turned about indignantly and strutted



"Kate Druby"

to the place from whence the sound proceeded. He found a few innocent looking young men chatting about Herbert, Rose Coghlan's dresses, the size of Arthur Forrest's feet, and other timely topics; but before his scrutiny ended, from the direction he had just left were heard lusty voices warbling, pianissimo:

"If you're anxious for to shine
"In the high aesthetic line,
"As a man of culture rare," etc.

Under the pale electric light Oscar's countenance turned the hue of a ripe watermelon. He cast a real angry scowl towards the new offenders, and went into the theatre followed by the strains of—

"You hold yourself like this, you hold yourself like that;
"By hook or crook you try to look both angular and flat," etc.

But to return to our mutton. The critics who slated Taken from Life so unmercifully had no conception of the difficulties attending the representation at Wallack's. The stage is shallow and does not admit of working the scenery and mechanical effects with freedom and rapidity. It took the hands twenty minutes to strike the Clerkenwell scene and set the stable-yard that followed it. The audience fretted and grew tired during that period, which seemed twice as long because the hour was late. All the waits were protracted beyond the limits of endurance, and simply because the lack of



"Titus, the Bailiff"

stage-room made the delay unavoidable. There is nothing that will disgust a spectator with any play more than this, unless it be an attack of indigestion. Then the actors were not at all suited to the exigencies of the piece. Herbert, it is evident, will undoubtedly become a very useful man to the Guv'nor when he's put in the line of business for which he is suited by physique, education and experience. It doesn't follow because a man can play Charles Surface that he can do Bob Brierly—why, imagine Lester himself as Frank Darlington in Youth, or Harold Armitage in The Lights of London! Of course Herbert, who can do light comedy parts very nicely, strained himself like a horse trying to pull a train of cars. Had Tearle been in his place—without belittling Herbert's talent—it is safe



"Titus, the Tipster"

to say Taken from Life would have pulled through all right. Rose Coghlan, too, seemed out of place. Sara Jewett can do the poverty-stricken, patient wile capably; but Rose is not a primrose. She is a flower of brilliant hue, and is most effective amid showy surroundings. She was conscientious—and ill at ease. Billy Elton pleased me much. Colonel Theodore Morris would have pronounced his performance "Im-mense! Magnifique!! Car ramba!!!" and that about describes it. He is a clever artist—little, but always good. He takes great pains with his make-up. I have it on excellent authority that he cuts out most of his comic clothes himself so as to get them to fit and suit. They



"Joe Gallon and Jack"

usually do—to a Queen's taste. About two weeks ago I was down in Chatham street and

naturally felt astonished at meeting Billy, who blushed as red as a peony.

"What are you doing here?" I asked severely.

"Only getting a cap for the second act of



"Bella Greystone"

the new play," he replied. Evidently he succeeded in meeting with the right article. He made the hit of the evening, and although there wasn't much opposition in the way, he deserves credit for his achievement, all the same. Effie Germon ably seconded him in the scenes they had together; but isn't Effie a trifle mellow nowadays for saucy maids and such parts? Edwin of Wallack's never gets his deserts. He's a capital character actor, with plenty of stuff in him; but somehow he



"John Druby"

seems always to be kept in the background. The only fault I have to find with his Joe Gallon, the Stableman, is that his dialect is too good! It couldn't be understood by the audience, who weren't familiar with the real down-country British. Little Mabel Stephenson is a bright youngster. She played Jack too quietly, though. A boy who spoke as slowly as Mabel would deserve a certain amount of the drubbing that Philip Radley gave him. By the way, Herbert Kecey, who acted the latter part, was pleasantly disappointing. I'd heard he was a novice; but he played the character like an accomplished actor. From what I've learned of Beveridge's work as Philip, I have no doubt it's as abler; but Kecey may lay the flattering unction to his soul that had all the cast acquitted themselves as well as himself, the fate of the play would have been quite the reverse of what it is. Miss Meador is a clever little woman, who will stand out in dainty parts such as she will be assigned in the



"William Maguire"

comedies Mr. Wallack has down on his season's list. But as Bella she can be said only to grasp the meagre opportunities cast in her way. I don't imagine anybody could do more than that.

Flockton, or "Flocky," as he is dubbed by those that know him best, imitates Irving in make-up and peculiarity of utterance. It may be that Irving imitates "Flocky;" but to harbor such a belief falls little short of rank heresy. Flockton is a good actor when he's fitted with a part. It seems ridiculous that a player should be selected for a character; but it is the custom nowadays. How we would laugh at the tailor who cut his clothes to the shape of his wire skeleton figures! Flockton overacts William Maguire, the Socialist, because he is too heavy for such an attenuated sample of a part. Arthur

Forrest, as Denby, is well enough, and John Buckstone, as Channell, displays latent cleverness.

I met Uncle Sam Colville the other day. His philosophic calm was non est for the time being. "I made a mistake," said he, "in supposing a Wallack audience or a Wallack company would do any good to any piece. Had I acted wisely, I should have brought out Taken from Life at a theatre like Haverly's Fourteenth street, last March, when it first came into my possession. However, the oldest, not to say the wisest of us, err sometimes. The lukewarm reception of Taken from Life will simply force me to give it an extra boost when my travelling company, which is making plenty of money with it, comes here later on. Their performance is so totally different that you would not recognize the play as the same one you saw at Wallack's."

If cost is any indication, Taken from Life must be a good play. Mr. Colville paid \$7,000 for the American right, after Henry French had had it under consideration for forty-eight hours at the lesser figure of \$5,000.



The cost of production must have been very great at Wallack's; so a good deal of money was staked on its success or failure.

PEN.

Leavitt and His Schemes.

Comfortably ensconced in an easy chair at his office in West Thirteenth street, a reporter found M. B. Leavitt surrounded by a mass of papers and a bundle of money-envelopes.

"Busy?"
"Well, I should say so. Have just signed thirteen contracts for the leading European cities which the Rentz-Santley company visit; closed by wire dates in Sydney, Melbourne and Australian towns for my new specialty company; closed with Strobridge for 300,000 lithographs, and am off for Boston to night to see my All-Star company."

"What do you think of the season's prospects?"

"The season will be a good one—mine has opened most auspiciously—much better than last year. All of my attractions are doing a very large business at present. I think the season will be good because business generally promises to be very prosperous. All manufactures are booming, the cereal and cotton crops are very large, and money easier than it has been for years. Why, I have money idle at my banker's that I have been trying to invest remuneratively for weeks, and cannot place it satisfactorily."

"What do you call satisfactorily?"

"First mortgages on real estate, bonds of prosperous railroads and telegraph stock."

"Why not government bonds?"

"Oh, I've got enough of them already. See here?" And opening his safe, Mr. Leavitt displayed a large bundle of United States four per cent. bonds. "I was absent in Europe when the interest on these became due, and so I brought them up to cut off the coupons. They go down to my banker's to-day."

"Do you go abroad again?"

"Why, certainly. My Rentz-Santley Co. goes over in May, opening at Amsterdam in June, during the World's Fair. They remain thirty five nights, and then visit all the large cities, including Constantinople, Odessa, Bucharest, St. Petersburg, Moscow, Dresden, Berlin and Paris. The tour will occupy about the greater portion of a year."

"Have you decided upon an exact route?"

"Of course. The route is not only laid out, but contracts are signed for all the theatres, and my printing has already gone over. Mr. Rosenbaum will be the manager, and Kit Clarke general agent. There will be forty women in the company, who will produce burlesque in German and French. The burlesque to be produced there will be called Helen of Troy, written by McArdle of London, and will close with a magnificent transformation scene—a novelty in burlesque. It is being painted now by Richard, of the Chatelet, in Paris, and will exhibit seven complete changes, representing Shakespeare's 'Seven Ages of Man.' The costumes will be entirely new and of the finest description."

"Are these all your schemes, enterprises, or whatever you call them?"

"Indeed, no! I bring over from Europe a new burlesque opera company and a new specialty company. It will be composed entirely of European celebrities. The company is already under contract, and presents such names as Chirgwin, Wainratta, the one-eyed Kafir; Lauck and Fox, the Bryant Manikins, the great MacLagan, Alice Holt, Prof. Walton and his dogs, monkeys, apes and mandrills, Bessie Belwood, Pat

Feeny, the Cuthbert Sisters, James and Henry Hurlins, and others with whom a Parisian agent is at present negotiating."

"You have an agent at Paris?"

"Yes, as well as in all the other large cities. There is Caverly in London, Kral in Berlin, Van Os in Rotterdam, Martens in Vienna and Fillot in St. Petersburg, and among them all they made it lively for me last week. See here, cablegrams received to the extent of four hundred dollars, and more en route."

"Don't all this work annoy you?"

"Not in the least. Between Mr. Clarke and myself we easily surmount all these things and have time to spare to attend to all visitors."

"It looks systematic here at least."

"It ought to. All my affairs are conducted upon the most systematic and strictly business principles, or else chaos would surely ensue. I have now two hundred and fifty five people in my employ, and without a perfect system there would be no order whatever, as they are distributed all over the globe. They all know that they are carefully noted and every move guided and guarded here, and hence all works as serenely as a piece of perfect mechanism."

The New Play for the Square.

Mr. Palmer, who does not understand French, was induced to buy Les Rantseau, from watching the effect of that piece upon the packed audiences at the Theatre Francaise. They went into indescribable fits of enthusiasm over the play. After carefully noting the intense admiration it elicited from these critical assemblages for three nights in succession, Mr. Palmer said, "I guess Les Rantseau will do for me," and quietly went to work and bought it. From the novel on which the drama is founded and from the manuscript of the French piece itself, Monsieur Casauran set to work some weeks ago and made an adaptation for the Union Square. This will open the season on the return of the regular company from California and the West next month. Monsieur Casauran will go to Chicago during their engagement in that place and put it in active rehearsal.

The story of Les Rantseau is quite pastoral in its simplicity. The effect of the novel on the reader is like that produced by Goldsmith's Vicar of Wakefield. The atmosphere is quiet, quaint and yet intensely interesting by virtue of its purity and vigor. The play adapted by Casauran retains the characteristics of the book. Whether American audiences will appreciate its simple beauties and subtle points remains to be seen. They may be sufficiently neaunted with melodrama to grasp eagerly the opportunity of enjoying a composition that is animated by the breath of nature and which depends not for its success upon a mechanical steamboat with real revolving paddles or a dynamite cartridge that blows up a stone wall.

Briefly related, Les Rantseau is all about two brothers from whom the play derives its name. Between them, since childhood, has existed a mighty feud because of an unequal division of the property inherited from their parents. One brother has a daughter and the other a son. The children have grown up to love one another, and of course have found opportunities to meet without their stern parents' knowledge. Finally, the daughter asks her father's permission to marry her cousin. He refuses, and because she shows his own obstinate spirit in declining to give the young man up he tells her to the earth. She becomes ill and the doctor pronounces her recovery impossible unless the grief she suffers is removed by the father's consent to her marriage. At this point a striking scene takes place. The stage is set with two houses at the Right and Left, belonging respectfully to the inimical brothers. It is night. The father of the girl struggles with pride, obstinacy and hatred of thirty years' standing. He is moved by the same instinct to save his child that a bear would feel in rescuing its cub. He knocks at his brother's door. The owner appears and hot words follow. Finally, the girl's father goes in. Afterwards the young folks are united and their fathers' tury the hatchet. This is, in rude outline, all there is in the way of a plot to the play.

The leading parts are those of the Rantseau brothers and of an old schoolmaster who figures as the friend of the young lovers, assisting them in their difficulties. One of the brothers will be played by John Parselle. It is the same role that Coquelin assumed with immense success at the Francaise. Mr. Parselle will have in it the best chance he has yet enjoyed of making a great hit. Frederic de Belleville will be cast for the other brother. It is a character but little inferior to the other one. Walden Ramsay will appear as the son and Sara Jewett as the daughter. J. H. Stoddard will be the Schoolmaster. It is a part somewhat resembling that of old Belin, the tutor, in Miss Multon. Magnificent setting is of course promised for the piece, and Marston is busy at his paint frame on the scenery. The locale of the story is Alsace, and the peasant costumes will therefore be exceedingly picturesque.

Pastoral drama is a new departure for Mr. Palmer, although Olivia and other plays of that order have been produced by other people at the Union Square—and it is hoped, if the adaptation be as worthy as it appears in manuscript, that the experiment will meet with gratifying success.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ABBOTT ENGLISH OPERA CO., Denver, Col., 18, week.

ACME OPERA CO.: Detroit, 18, week; Chicago, 25, two weeks.

ADA GRAY: Pittsburg, Pa., 21; Wilkesbarre, 22; Williamsport, 23; Baltimore, 25, week.

ALICE OATES: Bradford, Pa., 19, 20, 21; Jamestown, N. Y., 22; Warren, Pa., 23; Philadelphia, 25, week; Brooklyn, Oct. 2, week.

ADAMS' PANTOMIME CO.: Williamsburg, L. I., 18, week; Bridgeport, Ct., 25; New Haven, 26; Providence, R. I., 28, 29, 30.

ANNIE PICKLEY (Miss): Boston, 18, two weeks; Providence, Oct. 2, week; Taunton, Mass., 9; Fall River, 10; New Bedford, 11; Brockton, 12; Waltham, 13; Lowell, 14.

ANTHONY AND ELLIS' U. T. C. No. 2: Columbus, O., 22, 23.

A. M. PALMER'S UNION SQUARE THEATRE CO.: Denver, Col., 25, two weeks.

ALEX. CAULMAN CO.: Utica, 21; Troy, N. Y., 22, 23; Hudson, 25; Rondout, 26; Bethel, 27; Allentown, 28; Easton, 29; Wilkesbarre, 30; Norfolk, Va., Oct. 2, 3; Petersburg, 4; Richmond, 5, 6, 7; Lynchburg, 8; Charlotte, N. C., 10; Greenville, S. C., 11; Columbia, 12; Charleston, 13, 14; Savannah, 16, 17.

ALDRICH AND PARSONS (My Partner): Chicago, 18, week; Indianapolis, 25, week.

ADAMS AND STOCKWELL'S PANTOMIME CO.: Omaha, Neb., 20, 21; Fremont, 22; Lincoln, 23 to 25; St. Joseph, Mo., 26; Hannibal, 27 to 30.

BARTLEY CAMPBELL'S WHITE SLAVE NO. 1: Philadelphia, 18, two weeks; Baltimore, Oct. 2, week; Washington, D. C., 9, week.

BARTLEY CAMPBELL'S WHITE SLAVE NO. 2: Grand Rapids, Mich., 25.

BARRY AND FAY: Cincinnati, 18, week.

BAUM'S MAID OF ARKAN: Coldwater, Mich., 21, 22; Constantine, 23.

BARNES MCMALEY: Bridgeport, Ct., 21; Danbury, 22.

BAKER AND FARRON: Montreal, 18, week.

BARLOW AND WILSON'S MINSTRELS: Charleston, S. C., 21, 22; Wilmington, N. C., 23.

BERTHA WELBY (One Woman's Life): Muskegon, Mich., 21; Grand Rapids, 22, 23; Kalamazoo, 25; Battle Creek, 26; Marshall, 27; Adrian, 28, 29; Ann Arbor, 30; Ypsilanti, Oct. 2; Toledo, O., 3, 4; Detroit, 5, 6, 7.

BIG FOUR MINSTRELS: New Orleans, 21 to 24.

BLAKNEY'S THEATRE CO.: Minerva, O., 21, 22; Alliance, 23; Massillon, 25, 26; Canton, 27, 28; Ashtabula, 29, 30.

BOSTON MINISTERS OPERA CO.: Philadelphia, 18, week.

BAIRD'S MINSTRELS: Danvers, Mass., 21; Chelsea, 22; Lowell, 23; Boston, 25, week.

C. L. DAVIS (Alvin Joslin): Portsmouth, N. H., 21; Concord, 22; Nashua, 23; Lawrence, Mass., 25.

CALLENDER'S MINSTRELS: Milwaukee, 21, 22, 23; Indianapolis, 25, 26, 27.

CARRIE SWAIN (Ced the Tomboy): Fall River, Mass., 21, 22; New Bedford, 23; Newport, R. I., 25; Taunton, Mass., 26, 27, 28; Marlboro, 29; Fitchburg, 30.

CARTLAND-MURRAY CO.: Council Bluffs, Ia., 18, week; Plattsmouth, Neb., 25, 26, 27; Nebraska City, 28, 29, 30; Lincoln, Oct. 2, 3; Creston, Ia., 5, 6, 7; Red Oak, 8, 9, 10.

CLAIRE SCOTT: Durham, N. C., 20, 21, 22, 23; Reidsville, 25; Winston, 26, 27; Salisbury, 28, 29; Charlotte, 30; Columbia, S. C., Oct. 2, 3; Charleston, 4, 5; Savannah, 6, 7; Augusta, 9, 10; Milledgeville, 11, 12; Macon, 13, 14; Americus, 16.

COLLIER'S LIGHTS OF LONDON, No. 1: Troy, N. Y., 18, week; Albany, 25, week; Montreal, Oct. 2, week; Toronto, 9, week.

COLLIER'S LIGHTS OF LONDON, No. 2: New York City, Aug. 28, four weeks; Harlem, N. Y., 25, week.

CHARLOTTE THOMPSON: Jersey City, 20, 21; Newark, 22, 23; Kingston, N. Y., 25; Troy, 26; Syracuse, 27, 28; Watertown, 30; Utica, Oct. 2; Auburn, 3; Rochester, 4, 5; Lockport, 6; Erie, Pa., 7; Pittsburg, 9, week.

C. B. BISHOP (Strictly Business): Savannah, Ga., 21, 22, 23; Augusta, 25, 26; Columbia, S. C., 27; Charlotte, N. C., 28; Spartanburg, 29; Unionville, S. C., 30; Greenville, Oct. 2; Athens, Ga., 3, 4; Macon, 5; Atlanta, 6, 7; Rome, 9.

C. A. GARDNER'S KARL CO.: St. Paul, 20, 21; Minneapolis, 22, 23; Milwaukee, 25, week.

CHILD OF THE STATE: Johnstown, Pa., 21; Indiana, 22; Greensburg, 23; Connellsville, 25; Braddock, 26; E. Liverpool, O., 27.

CORINNE MERRIMAKERS: Detroit, 21, 22, 23.

DEAKIN'S LILIPUTIAN OPERA CO.: Des Moines, Ia., 21, 22, 23.

DUPREZ AND BENEDICT'S MINSTRELS: Rockville, Ct., 21; Meriden, 22; New Britain, 23; Ansonia, 25.

DUFF'S PASSING REGIMENT: Philadelphia, 18, week.

DOWLING COMB.: New Haven, 20, 21; Worcester, Mass., 22; Norwich, Ct., 23; New Ark, N. J., 25, week; Baltimore, Oct. 2, week.

DEN THOMPSON: Cleveland, 18, week.

EXODUS: Washington, Ia., 21; Muscatine, 22; Davenport, 23; Lyons, 25; Sterling, Ill., 26; Amboy, 27; Dixon, 28; Freeport, 29; Rockford, 30; Beloit, Wis., Oct. 2.

ENSIGN COMEDY CO. (Rooms for Rent): Omaha, Neb., 21, 22; Creston, Ia., 23; Albion, 25; Oskaloosa, 26; Webster City, 27; Ottumwa, 28; Macon, Mo., 29; Moberly, 30; Columbia, Oct. 2; Fulton, 3; Mexico, 4.

ERNEST STANLEY'S ALLIED SHOWS: Baltimore, 18, week; Washington, 25, week.

F. S. CHANFRAU: Keene, N. H., 21; Lawrence, Mass., 22; Newport, R. I., 26.

FRANK MORDAUNT (Old Shipmates): Ft. Collins, 21; Cheyenne, 22, 23; Ogden, 25; Salt Lake, 26; San Francisco, Oct. 2, two weeks.

FAY TEMPLETON OPERA CO.: Lawrence, Kas., 18, week; Kansas City, 25, 26, 27.

F. B. WARDE: Pittsburg, 18, week.

FORD'S COMIC OPERA CO.: Washington, 25, week.

FILKING DRAMATIC CO.: Louisville, 18, week; Columbia, O., 25, 26; Newark, 27; Zanesville, 28; Steubenville, 29; Johnstown, Pa., 30; Philadelphia, Oct. 2, week.

FRANK MAYO: San Francisco, 18, two weeks.

FRANK MAYO: Philadelphia, 18, week; Allentown, 25; Pittsburg, 26; Reading, 27, 28; Scranton, 29; Danville, 30.

FIFTH AVE. COMEDY CO.: Amesbury, Mass., 20, 21; Lawrence, 23; Newburyport, 25; Salem, 26; Marblehead, 27; New Bedford, 28, 29, 30; Fall River, Oct. 2, week.

GEORGE S. KNIGHT: Rochester, 21, 22, 23.

GALLEY SLAVE (Frank Evans): Washington, 18, week; Brooklyn, 25, week; Morris town, N. J., Oct. 2; Orange, 3; Newark, Ct., 4; Danbury, 5, 6; Paterson, N. J., 7; Harlem, N. Y., 9, week.

GUS WILLIAMS (One of the Finest): Cincinnati, 18, week; Cleveland, 25, week; Wash-

ington, Oct. 2, week; Philadelphia, 9, week.

GOODWIN AND THORNE'S BLACK FLAG: Albany, 21, 22, 23; Syracuse, 25, 26; Rochester, 27 to 30; Toronto, Oct. 2, week; Montreal, 9, week.

GERMANIA THEATRE CO.: Buffalo, 4, 5, 6, 7; Rochester, 9, 10; Cleveland, 11, 12; Toledo, 13, 14; Detroit, 16, 17, 18; Cincinnati, 20, 21; Louisville, 23, 24, 25; Pittsburg, 27, 28; Washington, 30; Baltimore, Nov. 1, 2, 3.

HARRY MEREDITH (Ranch 10): Altoona, Pa., 22; Johnstown, 23; Akron, O., 25, 26.

HANLON'S: Milwaukee, 18, week; Chicago, 25, week; Jackson, Mich., Oct. 2, 3; Grand Rapids, 4, 5; Lima, O., 6, 7; Detroit, 9, 10; Sandusky, O., 11, 12; Toledo, 13, 14.

HAVERLY'S MASTODONS: St. Louis, 25, week.

HENRY BELMER: Lyons, N. Y., 21, 22, 23; Detroit, 25, week.

HAGUE'S BRITISH MINSTRELS: N. Y. City, 25.

HARRIS COMEDY CO. (Charles Postell): Rochester, 21, 22, 23; Bradford, Pa., 25; Olean, N. Y., 26; Bolivar, 27; Jamestown, 28; Meadville, Pa., 29; Newcastle, 30; Youngstown, O., Oct. 2; Reliance, 3; Canton, 4.

HARRY WEBER: Hamilton, Can., 22; St. Catharines, 23; Toronto, 25, week.

HYDE AND BEHMAN'S CONSOLIDATED CO.: Chicago, 18, week; Lafayette, Ind., 25; Richmond, 26; Dayton, O., 27; Urbana, 28; Columbus, 29; Wheeling, 30.

HERRMANN: St. Louis, 25, week; Logansport, Ind., 2; Ft. Wayne, 3; Jackson, Mich., 4; Detroit, 5, 6, 7.

HARRY G. RICHMOND: Chicago, 18, week.

HANLEY'S SQUATTER SOVEREIGNTY CO.: Cleveland, 18, week; Buffalo, 25, week.

HERNE'S HEARTS OF OAK: New Bedford, Mass., 21; Milford, 22; Woonsocket, 23.

HELEN COLEMAN'S WIDOW BEDDOTT: Ft. Plain, N. Y., 22, 23; Iliou, 25; Rome, 26; Clinton, 27; Homer, 28; Cortland, 29, 30; Moravia, Oct. 2; Waterloo, 3; Canandaigua, 4, 5; Le Roy, 6; Batavia, 7; Buffalo, 9, 10, 11.

HOLMAN OPERA CO.: Hudson, N. Y., 21; Albany, 22, 23; Little Falls, 25; Utica, 26, 27, 28; Auburn, 29, 30.

HOWARD'S AUNT KEZIAH CO.: Lancaster, Pa., 21; Reading, 22, 23; Harrisburg, 25; Williamsport, 26, 27; Lock Haven, 28.

HASWIN AND STEPHAN CO.: Minneapolis, 21, 22, 23; Hastings, 25; Wabashaw, 26; Winona, 27; Lacrosse, Wis., 28; McGregor, Ia., 29; Dubuque, 30; Pittsburg, Oct. 2, week.

HOWORTH'S HIBERNICA: Great Falls, N. H., 21; South Berwick, Me., 22; Malden, Mass., 23; South Boston, 25, 26; East Boston, 27, 28; Chelsea, 29; Waltham, 30.

KATHERINE ROGERS: Newark, Oct. 6, 7 (open season); Paterson, 9; Fort Jervis, N. Y., 10; Wilkesbarre, Pa., 11, 12; Scranton, 13, 14.

J. K. ENNETT: St. Louis, 11, two weeks; Milwaukee, 25, week; Chicago, October 2, week; Louisville, 9, 10, 11; Indianapolis, 12, 13, 14; Cincinnati, 15, week; Cleveland, 23, week.

JAMES O'NEILL: Providence, 18, week; Philadelphia, 25, week; Easton, Pa., Oct. 2; Scranton, 3; Elmira, N. Y., 4; Williamsport, Pa., 5; Harrisburg, 6; Wilmington, Del., 7.

JOSEPH WHELOCK: Pittsburg, 18, week; Wheeling, W. Va., 25, 26; Newark, O., 27; Columbus, 28, 29, 30; Indianapolis, Oct. 2, 3; Louisville, 4, 5, 6.

JOSEPH MURPHY: Reading, Pa., 21; Lancaster, 22; Harrisburg, 23; Williamsport, 25; Wilkesbarre, 26; Pittsburg, 27; Scranton, 28; Newark, N. J., 29, 30.

JAY RIAL'S UNCLE TOM CO.: St. Louis, 18, week; Little Rock, 25, 26; Marshall, Tex., 27; Palestine, 28; Houston, 29; Brenham, 30; Galveston, Oct. 2; Austin, 3; Waco, 4; Corsicana, 5.

JOHN DILLON: Red Oak, Ia., 18, 19, 20, 21; St. Joe, Mo., 22, 23.

JOSEPH JEFFERSON: N. Y. City, 18, six weeks.

JOHN T. RAYMOND: Boston, 18, two weeks; N. Y. City, Oct. 2, two weeks.

JANUSCHKE: Lockport, N. Y., 21; Erie, Pa., 22.

JOHN MCCULLOUGH: Milwaukee, 18, 19, 20; Peoria, Ill., 21, 22, 23; Chicago, 25, three weeks.

JUDGE SLASHER COMB.: Newark, O., 21; Lancaster, 22; Circleville, 23; Chillicothe, 25; Portsmouth, 26; Ironton, 27; Maysville, Ky., 28; Lexington, 29; Aurora, Ind., 30.

KATE CLAXTON: Meriden, Conn., 21; Hartford, 22; Waterbury, 23; Naugatuck, 25; Ansonia, 26; Bridgeport, 27; Holyoke, Mass., 28; Springfield, 29; Pittsfield, 30; Albany, N. Y., Oct. 2, 3, 4; Troy, 5, 6, 7.

KATIE PUTNAM: Columbus, Ind., 21; New Albany, 22, 23; Owensboro, Ky., 25; Paducah, 26, 27, 28; Cairo, Ill., 29, 30.

KENDALL COMB.: Chariton, Ia., 18, week; Hamburg, 25, week; Brownville, Neb., Oct. 2 to 5; St. Joseph, Mo., Oct. 6, 7.

KITTIE RHODES COMB.: Garrettville, O., 18, week; Chagrin Falls, 25, week; Carrollton, Oct. 2, week; Orrville, 9, week—all State fairs.

KIRKALF'S AROUND THE WORLD: New Haven, 22, 23; Brooklyn, 25, week; N. Y. City, Oct. 2.

KIRKALF'S BLACK CROOK: Cincinnati, 18, week; Pittsburg, 25, week; Washington, Oct. 2, week.

LA BELLE RENEE (Jeffrey Lewis): Philadelphia, 18, week (open season).

LARA DOR (A Daughter of the Nile): New York City, 18, week.

LOTTA: Montreal, 19 to 23.

LAWRENCE BARRETT: Lewiston, Me., 21; Manchester, N. H., 22; Portsmouth, 23; Fall River, Mass., 25; New Bedford, 26; Pawtucket, R. I., 27; Providence, 28, 29, 30; Worcester, Mass., Oct. 2; Springfield, 3; Holyoke, 4; Hartford, 5; New Haven, 6, 7.

LEAVITT-PASTOR VARIETY COMB.: Chicago, 18, week; Rockford, Ill., 25; Dubuque, Ia., 26; Cedar Rapids, 27; Des Moines, 28; Omaha, Neb., 29, 30.

LEAVITT'S ALL STAR SPECIALTY CO.: Boston, 18, week; New York, 25, week.

LEAVITT'S GIANTMAN MINSTRELS: Norwich, Ct., 21; Holyoke, Mass., 22; Springfield, 23; Hartford, Ct., 25; New Haven, 26; Waterbury, 27; Bridgeport, 28; Danbury, 29; Poughkeepsie, N. Y., 30.

LEAVITT'S NEW MINSTRELS: Canajoharie, N. Y., 21; Little Falls, 22; Iliou, 23; Rome, 25; Utica, 26, 27; Lowell, 28; Watertown, 29; Potsdam, 30.

LEAVITT'S KENTZ SARTLEY CO.: Newport, R. I., 21; Providence, 22, 23; Brooklyn, 25, week.

LINGARDS: New York City, 18, week; Troy, 25, 26, 27; Saratoga, 28; Utica, 29; Ithaca, 30.

MODERNA: Boston, Oct. 2, week.

MRS. G. C. HOWARD'S UNCLE TOM: Williamsburg, 25, week.

MARGARET MATHER: Terre Haute, Ind., 23; Cincinnati, 25, week.

MY PARTNER COMB. (Brown and Lennox, managers): Pittsfield, Mass., 21; Westfield, 22; Northampton, 23; Brattleboro, Vt., 24; Keene, N. H., 26; Dover, 27;

Great Falls, 28; Biddeford, Me., 30; Portsmouth, N. H., Oct. 1.

MADISON SQUARE CO. (Esmeralda): Kalamazoo, Mich., 21; Ann Arbor, 22; Lockport, N. Y., 23; Jersey City, 25, 26, 27.

MADISON SQUARE CO. (South): Raleigh, N. C., 22, 23; Fayetteville, 25, 26; Greensboro, 27, Winston, 28; Goldsboro, 29; Tarboro, 30.

MRS. CHANFRAU: Keene, N. H., 21; Lawrence, Mass., 22; Lynn, 23; Providence, 25, week.

MAGGIE MITCHELL: New York City, 4, four weeks; Boston, Oct. 2.

MARY ANDERSON: Yonkers, N. Y., 21; Williamsburg, 22, 23; Brooklyn, 25, week; Buffalo, Oct. 2, week; Chicago, 9, two weeks.

MABEL MORTON COMB.: Little Rock, Ark., 21, 22, 23.

McKEE RANKIN: Buffalo, 21, 22, 23; Cleveland, 25, week; Milwaukee, Oct. 2, week.

MCINTYRE AND HEATH'S SPECIALTY CO.: Albany, 18, week; Philadelphia, 25, week.

MILTON NOBLES: Clinton, Ia., 21; Dubuque, 22, 23; Waterloo, 25; Cedar Rapids, 26; Marshalltown, 27; Iowa City, 28; Ottawa, 29, 30; Des Moines, Oct. 2, 3.

MINNIE MADDERN: Nashville, 22; New Orleans, 25, week; Lake Charles, Oct. 2; Houston, Tex., 3, 4, 5; Galveston, 5, 6, 7; Shreveport, La., 9; Marshall, Tex., 10; Texarkana, 11; Little Rock, Ark., 12.

MARION ELMORE (Chippa): Schenectady, 21; Syracuse, 22.

MAHN'S IKY SOLOMONS CO. (Frank Bush): Philadelphia, 18, week; Baltimore, 25, week.

MANCHESTER AND JENNINGS CO.: Cincinnati, 18, week; Louisville, 24, week; Indianapolis, Oct. 2, week.

NICK ROBERTS' HUMPTY DUMPTY: Mobile, Ala., 25; Columbus, Ga., 26; Atlanta, 27; Rome, 28.

ONLY A FARMER'S DAUGHTER (Helen Blythe): Toronto, 18, 19, 20, 21; Brantford, 22.

ONLY A FARMER'S DAUGHTER (Agnes Herndon): Oswego, N. Y., 22; Rome, 23.

OUR PLEASURE PARTY: Malone, N. Y., 26, 27 (open season); Belleville, Oct., 28; Brantford, 29; Hamilton, 30; Woodstock, Oct. 2; Oshawa, 3; Cobourg, 4; Napanee, 5; Kingston, 6, 7; Ganandaqua, 9; Brockville, 10; Morrisburg, 11, 12; Cornwall, 13, 14; Ottawa, 16, week.

PALMER AND ULMER'S DANITES: Taunton, Mass., 21.

PEARL EYNGE: St. Louis, 17, week; Quincy, Ill., 25; Bloomington, 26; Burlington, Ia., 27; Galesburg, Ill., 28; Ottawa, 29; Joliet, 30; Detroit, Oct. 2, 3, 4; Ann Arbor, 5; Jackson, 6; Albion, 7.

PHILADELPHIA CHURCH CHOIR OPERA CO.: Harrisburg, N. Y., 21; Columbia, 22; Lancaster, 23.

RICE AND HOOLEY'S MINSTRELS: Rochester, Minn., 21; St. Paul, 22, 23.

RICE'S SURPRISE PARTY: Baltimore, 25, week.

RHEA: Rochester, N. Y., 21, 22, 23; Pittston, Pa., 25.

ROBSON AND CRANE: Brooklyn, Oct. 2.

ROLAND REED (Cheek): Chicago (McVicker's) 18, week; Coldwater, Mich., 25; Grand Rapids, 26, 27, 28; Albion, 29; Cleveland, Oct. 2, week; Toledo, 9, 10; Jackson, Mich., 11; East Saginaw, 12; Bay City, 13; Flint, 14; Detroit, 16, 17, 18.

ROGERS' SWEETHEART (Minnie Palmer): N. Y. City, 18, week.

ROMANY RYE: N. Y. City, 10, several weeks.

ROSE EYNGE: St. Louis, 17, week; Cincinnati, 25, week; Chicago, Oct. 1, week.

Burlington, Ia., 9; Peoria, Ill., 10; Bloomington, 11; Decatur, 12; Springfield, 13; Quincy, 14.

STEVENS' JOLLY BACHELORS: Dallas, Tex., 21; 22, 23; Galveston, 24 to 26; San Antonio, 27; Austin, 28; Brenham, 29; Houston, 30; Selma, Ala., Oct. 2; Montgomery, 3; Atlanta, Ga., 4, 5; Mobile, Ala., 6, 7; New Orleans, 9, week.

STRAKOSCH OPERA CO.: New Haven, 21; New Bedford, Mass., 22; Worcester, 23; Providence, 25, 26, 27.

SARGENT SULLIVAN COMB. (Gladstone): Batavia, N. Y., 21; Buffalo, 22, 23.

SOL SMITH RUSSELL: Ottumwa, Ia., 21; Oskaloosa, 22; Des Moines, 23; Omaha, Neb., 25; Lincoln, 26; St. Joe, Mo., 27; Kansas City, 28, 29, 30.

SALISBURY'S TROUBADOURS: Rochester, 21, 22, 23; London, Can., 25, 26; Bay City, Mich., 27; East Saginaw, 28; Port Huron, 29; Flint, 30; Detroit, Oct. 2, 3, 4; Adrian, 5; Toledo, O., 6, 7; Chicago, 9, week.

SOL SAM'S MINSTRELS: Plymouth, Pa., 25; Nagtscoke, 26; Carbondale, 27; Lonesdale, 28; Port Jervis, N. Y., 29; Middletown, 30.

SQUARE MAN (Ben Maginley): Champaign,

Letters to the Editor.

MR. HOWARD DENNIS RIVALRY.

New York, Sept. 13, 1892.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Will you kindly correct a mistake, made in your column, concerning Mr. Marsden and me? No "rivalry" between us in connection with our new plays, written for the Madison Square Theatre, has been possible. My manuscript was delivered on the first of August and his on the first of September, according to our respective contracts. Young Mrs. Winthrop was in course of preparation for the stage before a copy of Mr. Marsden's drama reached New York. It is only just to my fellow dramatist, therefore, to say that there has been no such comparison of the two plays as could have made us fair competitors for the favor of the managers.

Respectfully yours,
BRONSON HOWARD.

MRS. CARHART'S NATIVITY.

Philadelphia, Pa., Sept. 5, 1892.

EDITOR NEW YORK MIRROR:

MY DEAR SIR:—I desire to express my thanks for your kindness in publishing an obituary of my late wife. The paragraph stating she was a native of England, etc., however, is erroneous, and you will kindly make a correction, which I will request you to do in your own way. Miss Cordelia Capell was born in the city of Philadelphia, as was also her mother and grandmother, while her father is a native of Bucks County, Pa. As it was always a matter of pride with her that she was a native American actress, and a fact well known to most of her friends, I think it best to keep the record correct.

Brown's "Guide to the American Stage" is incorrect in stating that she made her first appearance at the Broadway Theatre, New York, in 1850. She began her profession at the old National Theatre, Washington, D. C., in 1851, playing minor parts, among which was the Prince of Wales in Richard III., with the elder Booth as the star. Her father and mother were also in the company. The latter was for several seasons the "comedy old woman" at the Arch Street Theatre, Philadelphia, when Burton was its manager and comedian. I beg to remain, dear sir, Yours very truly,
JAMES L. CARHART.

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DETROIT FREE PRESS, SEPT. 12.

Mr. Wheelock is a very noble, often a very great actor. His burst of passion in the first act upon learning of his rejection by Clara Burnham has in it something appalling. His declamation at that particular moment is ringing, splendid, overwhelming. Its effect upon the audience was marvelous. All felt its thrilling power and acknowledged it by a spontaneous call of the actor back in the midst of the scene while other persons in the drama yet had possession of the stage. Such a tribute is of the rarest occurrence, and it deserves to be placed conspicuously to the credit of the artist who compelled it by sheer command over the emotions of those who were his listeners. That one scene convinced the uninformed as to Mr. Wheelock's genius, that he is an actor of consummate ability; that he can express a passion with surprising naturalness and vigor, and that he is gifted with the invaluable faculty of being in thought and feeling the character he seems. It is not too much to say that his Wardour is a revelation in acting. It is not merely as a delirium that Mr. Wheelock's superiority is recognized in this play. For suppressed power and grim repose his scene in the arctic hut in the second act will bear the closest

scrutiny; and a yet greater contrast is observable in the touching and pitiful figure of the crazed and starving hero of the last act of all.

DETROIT EVENING NEWS, SEPT. 12.

Joseph Wheelock's Wardour is a powerful and telling piece of work. There were several opportunities last evening for the display of his master skill, and in each he fairly electrified his audience. In the first act he received a most unusual compliment, being recalled after his leave taking of Clara Burnham, although the latter still remained on the stage. Wardour's character is not all that could be desired for the hero of a play, but it is a character nobly played by Mr. Wheelock.

DETROIT FREE PRESS, SEPT. 13.

Wardour was again presented at Whitney's Opera House last night. The general performance was a marked advance on that of Monday night; but to say that Joseph F. Wheelock's impersonation of Lieut. Wardour was an improvement would be very like painting the lily. The more one sees of this actor the stronger becomes the conviction that the American stage has very few men who are his equals. That essential essence of dramatic expression which is called mag-

netism is possessed by Mr. Wheelock in a singular degree. He carries the spectator with him to the utmost limit of his own feeling by that force, while his resonant, melodious and sympathetic voice is a charm quite beyond the reach of description. His acting seems entirely spontaneous, and yet the finish which is apparent in it forbids the suggestion that he is dependent upon the inspiration of the moment. It is clear enough to those who observe him closely that he is endowed with the power of getting out of himself—away from his own personality—and living absolutely, for the nonce, in the scene which he is depicting. Only persons of high organization and exceptional imagination are thus capable, and when one is found in the dramatic profession he is almost certain to soon or late win his highest honors. Its rewards often depend upon the mere commercial facility, but such an actor achieves artistic glory despite surroundings. Mr. Wheelock is in good business hands now, and it is a fair hope that he will not be many seasons in achieving material fortune commensurate with his artistic worth. The actor who can hold an audience in perfect silence during a monologue of five minutes and speak no tone above the conversational

is an unquestionable genius. This Mr. Wheelock does, every night, in the second act of Wardour. If the reader will try to imagine how he does it, and then go and hear him, he will quickly discover that imagination is not adequate to the task and that he alone is master of the charm who owns it as a birthright. It is not a property of acquired elocution. Tones that thrill, notes that are strangely musical, and a soul that illumines the whole man, and transfigures him, enter into this psycho physical mystery, and make it translucent, but not transparent. The spectator sees into it as into a mirror, but not through it. Only great actors can thus show us the image of our own emotions—and of such is the kingdom wherein Wheelock dwells.

DETROIT POST AND TRIBUNE, SEPT. 12.

Mr. Wheelock has been frequently commended in these columns as an actor whose art is so superior as to raise his impersonations far above the level of mediocrity. The charm, the breadth, the strength and the magnetism of his acting were again demonstrated in this new role. He came tardily upon the stage in the first act to find a cold and apathetic house; but his entrance transformed into a calescent

sympathy which increased into a glow under the infectious ardor of his inspiration. There have been few more intense moments in a Detroit theatre than those in which he held his auditors entranced by the charm of his reading and the fascination of his facial expression while telling in the ice hut the story of Wardour's misery and the revengeful eagerness of his hate. Mr. Wheelock swayed his house without apparent effort while he in the meantime sat motionless and with folded arms. It was a remarkable exhibition of quiet, restrained dramatic power.

DETROIT "CHAFF," SEPT. 16.

Joseph Wheelock is a great actor—an artist of wonderful power and strength. Wardour is splendidly mounted and the houses have grown in character and numbers; but what there is of success in the play should be attributed to Joseph A. Wheelock, who is undoubtedly the greatest melodramatic actor of the age. Mr. Wheelock has a wonderfully musical voice, a most expressive face and the faculty of losing himself entirely in whatever character he may appear in. Manager Frank Curtis has certainly secured a prize in his star.

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